

Wood Carving

I L L U S T R A T E D

Winter/Spring 1998

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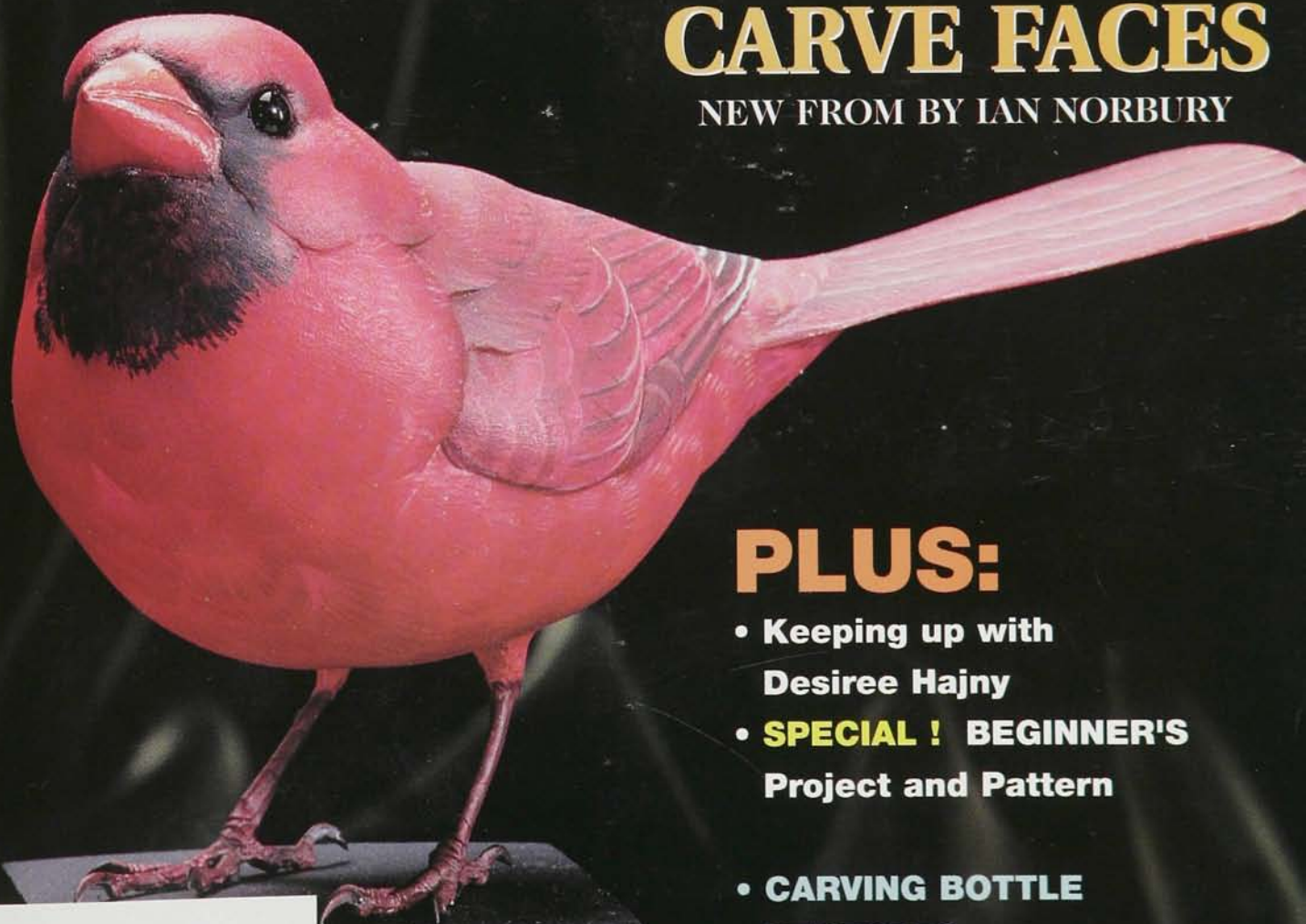
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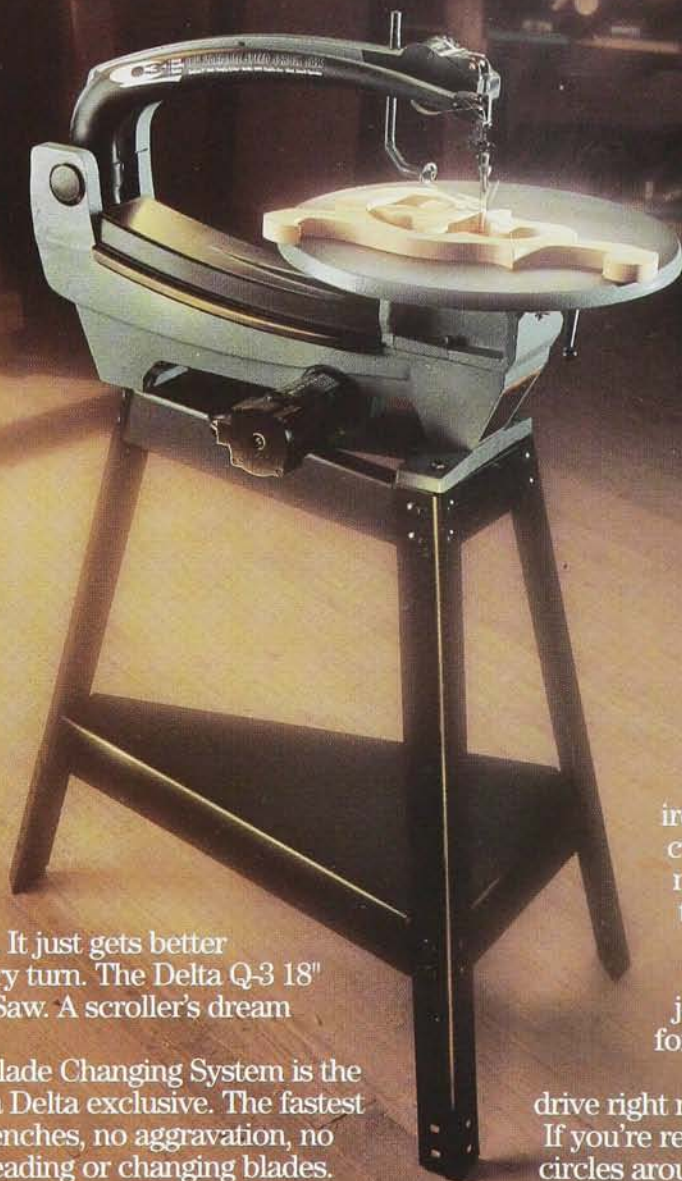


PLUS:

- Keeping up with Desiree Hajny
- **SPECIAL !** BEGINNER'S Project and Pattern
- **CARVING BOTTLE STOPPERS**
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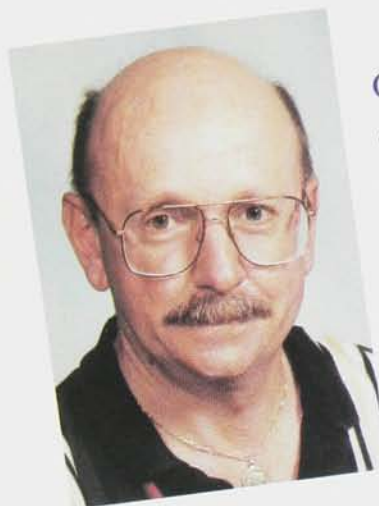
Cottonwood Spirits

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Chess Museum



Editor's Corner



Cyberspace, telephone calls and carving clubs are all talking about Wood Carving Illustrated. The report card has yet to be completed, but it looks like the grades are high for the first issue.

Thank you for your support. Please continue to keep us posted with comments, suggestions and ways to improve the magazine. No publication can grow and mature without that kind of input.

I overheard a carver remark that the premier issue will be "a tough act to follow. After all," he continued, "the best material has all been covered." I wanted to run over and respond, "The best is yet to come!" I didn't have the chance, so I will do it now.

As a way of introducing what I believe is an even better magazine than number one, let me ask some questions:

- *Have you ever looked at a cardinal up close?*
- *Or climbed on a carousel animal?*
- *Or scrutinized a masterfully executed carving and wondered what makes it so good?*
- *Or studied human faces to appreciate what makes them so different?*

Whether you answer yes or no to the above, you're sure to get plenty of instruction and insight from this issue's features. Master the tricks to carving a cardinal. Discover that carousel figures are not necessarily horses. Examine a carved St. Bernard dog to understand the techniques of realism. And that's only half of what you'll find in the following pages.

A good issue is a tough act to follow. But thanks to the talent that's been coming our way, we're not likely to run out of material for a very, very long time.

Roger Schroeder,
Managing Editor
rs.schroeder@trim.net

Wood Carving ILLUSTRATED

Winter 1997 / Spring 1998

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to promote woodcarving as an artform and an enjoyable pastime.

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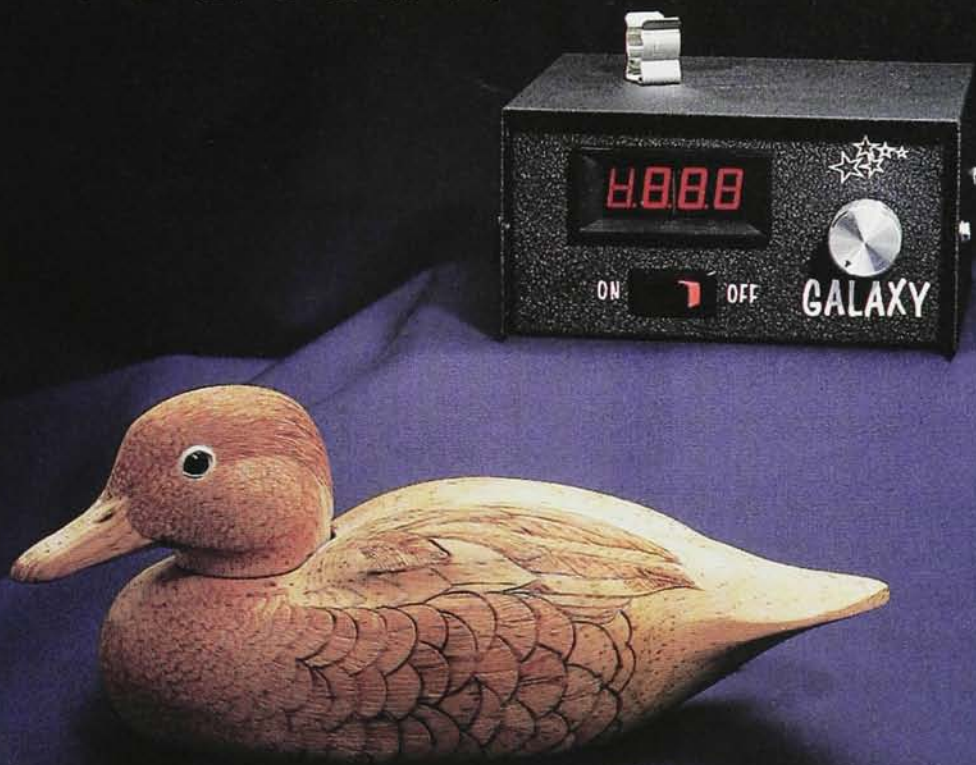
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New from Colwood

We welcome your comments and suggestions.

WOW!

Help me find my socks! Your premiere issue just knocked them off. Great job! WCI really set a goal to maintain.

Gary Engel
Rapid City, SD

Not Enough!

I wondered when someone would realize that there was definitely room for a wood carver's magazine. I am very glad the idea also occurred to all of you! I especially enjoy the format you have used to accompany articles on carving the various projects.

I find it very helpful to have the color step-by-step photos. Your use of quality heavy smooth paper and 3-hole punch will ensure the long life and continued use for many years of this excellent magazine.

I cannot express enough about your wonderful, new, very much-needed, magazine except for one problem: PLEASE CONSIDER PUBLISHING IT MONTHLY OR AT LEAST BIMONTHLY. QUARTERLY IS WAY TOO LONG TO WAIT!! Good luck from a satisfied subscriber and woodcarver!

Lynn Kate Nelson
Milwaukee, WI

Easy does it Lynn! While we may look at increasing WCI's frequency sometime, right now quarterly is all our small staff can handle. But we would like to hear from other readers if they also think we should publish more often.

First copy looks terrific!

WCI touches on lots of stuff I have tried and should practice, as well as new stuff that I can try. I have a lot of carving ahead of me. I'm almost glad WCI will be quarterly; I can't carve enough or fast enough to try everything in the first issue!

Vic Hamburger
via Internet

Hmm?? How shall we take the suggestion from Lynn Kate Nelson above then?

I hope you will keep

this magazine purely for woodcarving. Other magazines have contributed greatly to the pollution of "wood carving" shows with intarsia, marquetry, nuts & kernels, etc. In some judging the bandsaw proved to be mightier than the chisel and moose antler more desirable than WOOD. It's gone crazy. Keep wood carving for WOOD CARVERS!

Jack Thomas
China Grove, NC

Project Sizes

What's the deal with the size of that relief carving example, is wood that high? Someone trying to learn relief work does not need to start with something they have to hold in their hand.

R. Lambert
address not given

Editor's Note: You're referring to David Bennett's Relief Carving article. The project was scaled as an ornament project, but can be increased to any size you wish. Scaled larger, it would make an attractive plaque or even a sign. Never let our project scale—whether big or small—stop you from trying!

About Green Wood

Could you have more articles about carving and finishing green or wet wood? I have been afraid to use green wood because I thought it would split when it dried. Does this depend on how it is finished? Looking forward to the future issues and the Power Carving Annual.

Joan Rudnick
Long Pine, NE

Editor's Note: A future issue will address green wood techniques.

The Recipe's Revealed

I wish that Joel Hull had given the exact formula for his linseed oil and walnut oil stain dip. Will 50-50 make it too dark? Will 75-25 make it too light?

Ken Henault
Colorado Springs, CO

Ken, See this issue's article—"Cutting Corners" by Joel for that recipe.

What a wonderful magazine.

Received my premiere issue about a week ago. My husband, who is the carver in the family, has already gotten the pages looking 10 years old from thumbing through them so often. We really need 2 issues in the family—one for him to thumb through and one for me to file and keep clean.

Frederica Broughton,
Big Timber, MT

I have just finished

reading your new magazine, "Wood Carving Illustrated", from cover to cover. I was so impressed with the quality of the entire mag-

azine that I'm enclosing an order for a two year subscription (beyond the one I've already got). I found everything about this publication to be professionally done and the selection of variety in the articles to be outstanding. I feel its about time a well rounded carving magazine for the general public be produced. Wishing you all the luck that this magazine will survive and thrive in the future, I'm looking forward to my next issue already.

Herbert Heath
Lee, MA

Herbert, Thanks for the trust you've placed in us. Our subscription manager is grateful for your 4-year renewal. Saves us from sending a lot of invoices. We have more great articles planned for 1998 into 1999. As they say in radio—stay tuned.

I just received my copy yesterday.

It immediately went to the top of my "what I want for Christmas" list! Congratulations on coming out with a wonderful new magazine for us woodcarvers. I thought I was maybe going to quit carving until I saw David Sabol's Santa on the cover. Now I have renewed enthusiasm.

Virginia Hewson
Dickinson, MD

More Desiree Hajny

A great first issue, I liked the sharpening article. It will be timely. The Enlow feature is a classic. I hope you have more on Desiree Hajny in future issues. The "How-to" on Shorebird Stick Decoy will be the first project I attempt from this illustrated workbench helper. Looks like something for everyone...Way to go.

Marty Springer
via Internet

Marty, Look inside this issue for a six page gallery of Desiree's work. She'll also be back in future issues with more how-to technique articles. We feel very fortunate to have her on board.

Your first issue

almost knocked my eye out on the shelf. I took it to our club meeting (Portneuf Valley Carvers). And the bunch went crazy for it. I've read it cover to cover both ways and think its the greatest thing since popcorn was invented. Keep up the good work and I can't wait for the next issue.

Dave Callahan
Inkom, ID

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Woodcarving On The Internet

Woodcarving is online. No doubt about it, and no turning back. Woodcarvers everywhere are discovering that they have a new tool at their disposal to help them promote themselves, their craft and fellowship among carvers.

Among the first and foremost resources for woodcarvers on the internet is the WWWoodc@rver Mailing List which can be found at the following URL:

<http://www.woodcarver.com/WWWList/WWWList.html> This mailing List (technically called a ListServe) is an automated computer program used to distribute email messages among a group of people who subscribe to it. It works this way: a single subscriber can send a message to the Mailing List and the Mailing List sees to it that every other subscriber gets a copy of that message.

The Mailing List is a quick, inexpensive, highly efficient method of exchanging correspondence among large groups of people with a common interest regardless of their geographical proximity. Subscription to this List is free, though it is supported by donations, and access to the List is available twenty-four hours a day, all year long, from anywhere in the world where there is internet access.

The "List", as it is called, was quickly identified as the single most important tool for fostering community among online carvers. Carvers with web pages and/or email addresses were excited to find that they could easily share their common love of woodcarving with others, exchange tips and techniques, and develop contacts where previously they were geographically isolated from fellow carvers.

The list is now an energetic community of well over five hundred carvers and numerous suppliers which continues to create surprising opportunities for those who subscribe to it. Not a day goes by without a couple of real gems appearing among the messages sent to the list, or a new friendship being made.

Take a look at this important online woodcarving resource. From it you will find access to almost all the other carving resources on the internet.

TTYL,

Bill Judt

bjudt@telusplanet.net

<http://www.woodcarver.com>

Here is a starter list for major woodcarving-related sites on the internet. You can spend weeks following the links that are provided.

Woodcarver's Web Organizational Links

This is an extensive list of links for Wood Carvers, Clubs, Guilds, Organizations, Galleries, Museums, Commercial Sites, Stone Carvers, Carving Schools, Tool Suppliers, Reading Resources, Listservers and the like.
<http://www.artwork.net/WoodcarversWeb/org-link.htm>

Webmaster: Gary Ilmanen

Email: Snick@Artwork.net

Carving Clubs List

<http://www.monmouth.com/~colwood/clubs.htm>

A comprehensive alphabetical list of Clubs throughout the USA and Canada and Overseas. This directory is a well maintained and easy to navigate.

Webmaster: Steve Colaguori

Email: colwood@monmouth.com

New England Wood Carvers website

One of the earliest woodcarving websites, the New England Woodcarvers site promotes and encourages woodcarving, wood sculpture and whittling as art forms. It also features the work of its members, over 600 strong, and identifies numerous online carving resources. Well worth the visit. <http://www24.pair.com/rtrudel/>

Webmaster: Robin Trudel,

Email: rtrudel@tiac.net

WWWoodcarver.com

This site is home to the WWWoodc@rver Mailing List (over 500 subscribers), the WWWoodc@rver E-zine (over a year's issues online) and the personal home pages of Bill himself. This site has been going strong for almost three years, and was among the first carving websites on the internet. <http://www.woodcarver.com/>

Webmaster: W.F. (Bill) Judt

Email: bjudt@telusplanet.net

Nation Wood Carvers Association

This is home to the National Wood Carvers Association (NWCA), and Chip Chats magazine, and includes links, events and membership forms. <http://www.chipchats.org/>

Webmaster: Dale Lombardo

Email: webmaster@chipchats.org

Australian Wood Artisans Promotions

This site will link you to some of the finest wood sculptures, carvings, turnings, marquetry and furniture that Australia has to offer.

<http://www.woodart.com.au/index.htm>

Webmaster: Ainslie Pyne

Email: woodart@woodart.com.au

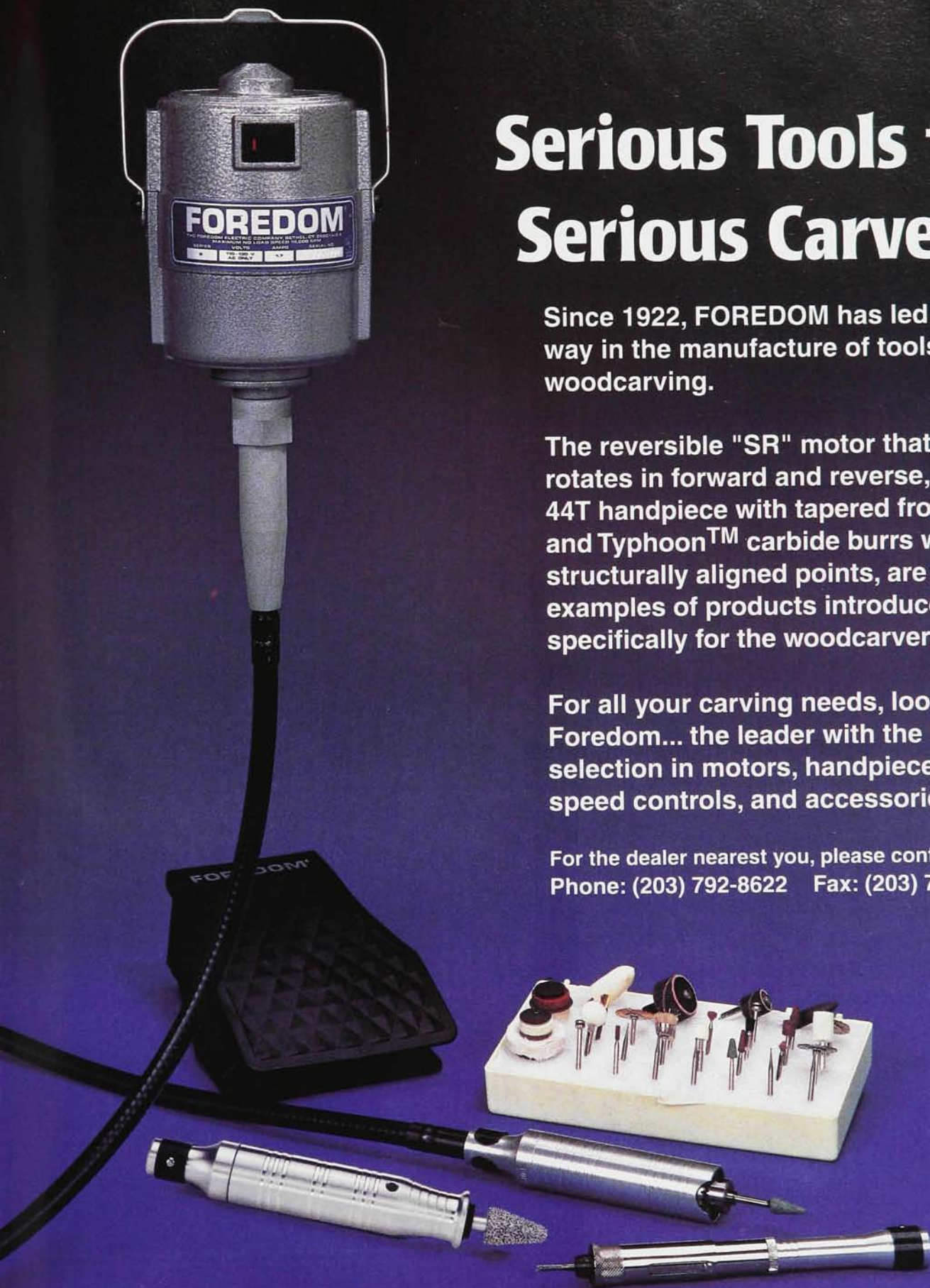
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Poor Man's Homemade Tool Contest Win \$200 by being frugal!

We've received some very practical projects for this contest so far. While no one has suggested making tools from baler twine or hairpins yet, we're seeing a lot of ingenuity and good old-fashioned common sense.

We are looking for your most creative, penny-pinching, homemade tool ideas. We know a lot of you have made things that your budget wouldn't allow you to buy. Here's your chance to share this idea with your fellow carvers.



Submission Rules:

1. Tool must be something many carvers would use in their work
2. Please send clear photos, explanation sheet and drawing if helpful.
3. Project should have cost you under \$75 (maximum) out-of-pocket, but there is no limit to the salvage or recycle components
4. Project should follow commonsense safety rules. A suicide machine isn't a bargain in our opinion.

If we find a worthy project, the winner will receive \$200 upon publication. Send entries to: "Poor Man", Wood Carving Illustrated, 1970 Broad Street, East Petersburg, PA 17520.

P.S. Our Poor Man's logo comes to us courtesy of Bill Howrilla of Pittsburgh, PA. Bill is the owner of Carv-Toons, blending his cartooning and carving skills. Look for a neat carving project from Bill next issue.

Power Carving Manual Released



This Winter issue ran a bit late as we were putting the finishing touches on Wood Carving Illustrated's first Annual Volume.

Under the able hand of Power Carving Editor, Frank Russell, the Manual contains the most up to date information and is truly the most comprehensive reference on carving with a complete listing of power tools available to carvers, including Foredom, Dremel, Ryobi, Automach, and others. 7 step-by-step projects are covered too.

Because of Frank's herculean effort on this 120 page volume, his regular column is missing this time, but will return next issue.

The Power Carving Manual is now available at stores. Only \$9.95 for this 120 page color issue. (To order a copy call 1-800-457-0117)



Open House A Big Hit!

Thanks to all of our readers who visited our offices for our first Open House, held December 5th and 6th, 1997.

Guests of honor were Peter Ortel and Ross Oar. Peter Ortel is a well-known caricature carver and member of the Caricature Carvers of America. Peter held free demonstrations on modelling in clay in addition to exhibiting some fine examples of caricature carving.

Readers of our last issue will remember Ross Oar's spiral Santa ornament. Ross demonstrated his new sharpening device, dozens of Santas and examples from the new book he is writing on caricature carving.

We were pleased to have almost 700 people attend, go through our renovated-historic tobacco warehouse, buy books, snack, and visit the many displays from area carvers.

It was so much fun that we're planning to hold another Open House again this fall!



The new headquarters are a great improvement from our first office! (Above)

Our new headquarters for Wood Carving Illustrated Magazine and Fox Chapel Publishing are in a 25,000 square foot brick tobacco warehouse dating back to the late 1700's. We're located right outside of Lancaster, Pennsylvania, stop by if you're in the area!

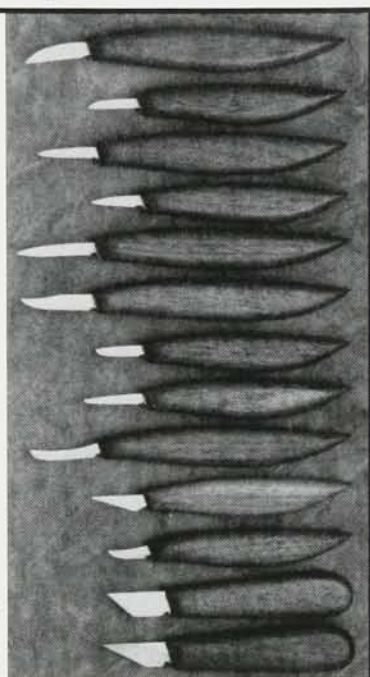
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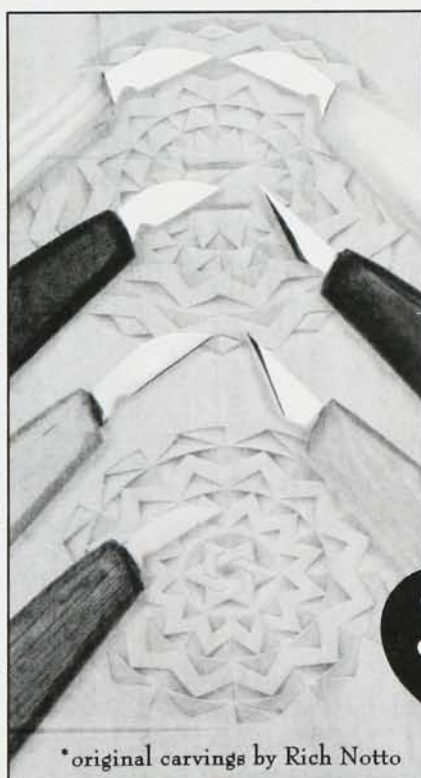
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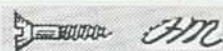
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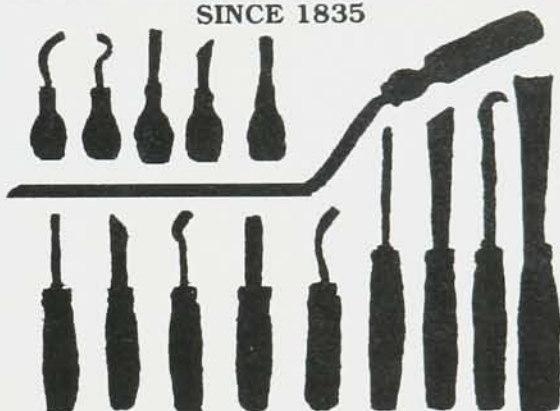
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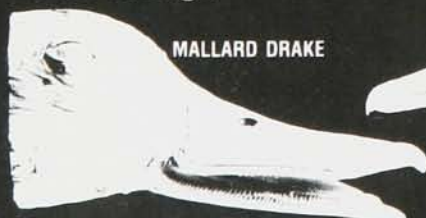
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THE WARD WORLD CHAMPIONSHIP

THE WORLD AT A GLANCE

If you've ever been to the Ward World Championship, you don't need to read any further. You know about the number of carvers who compete in the show, the quality of the artwork entered into competition there, and the opportunities to learn more about the art form.

On the other hand, if you've never visited Ocean City, Maryland,

during the last weekend of April for the World show, read on. There's plenty of interest for bird carvers in particular and wood carvers in general. And with a little preparation, you'll have a rewarding experience that will bring you back year after year.

When I first visited the World show in 1986, I was overwhelmed. I expected to see some of the best bird carvings the art form had to offer. What I didn't expect

was table upon table upon table of carvings of every type of bird I had ever heard of, and many that I hadn't.

The best advice for first-time visitors to the show is to take in the show and all it has to offer one step at a time. Decide what you're interested in and then visit those areas of the convention center first. For example, if you're planning a cardinal as your next carving project, check out the decorative lifesize tables first. If you're not a bird carver at heart, but love natural wood sculpture, take a look first at the carvings in the interpretive division. And everyone, from avid bird carver to casual observer, should plan a visit to the stage. That's where you'll find the World level carvings—the *creme de la creme* of bird carving.

First-time visitors will also benefit from understanding how the entries are organized. Contestants can enter novice, intermediate and open levels of competition. There are a number of divisions within each level, including decorative lifesize floating waterfowl, decorative lifesize wildfowl, decorative miniature wildfowl, shootin' stool, and smoothie. Two additional levels of competition—the World level and the Youth level—increase the opportunity for carvers to compete against other carvers with equal skill levels.



Jim Sprankle, Glenn Ladenberger and Rich Smoker (left to right) judge entries in the floating decorative lifesize waterfowl division at the 1996 World show.



Keith Mueller, 1994 and 1996 World Champion, teaches a seminar entitled Painting a Decorative Slick Hen Shoveler at the 1996 World show.

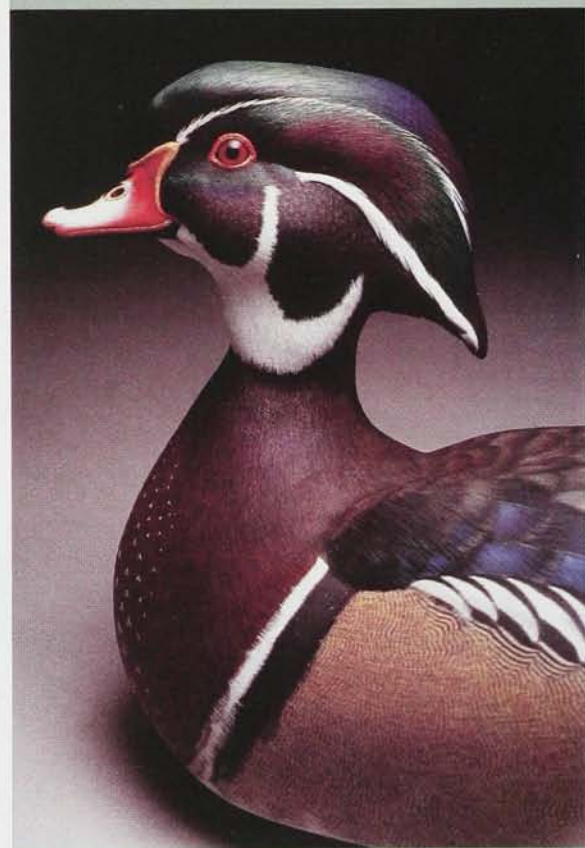
JUDGING

Making Sense of categories and ribbons

The number of ribbons awarded at the show often puzzles the first-time visitor. The best way to understand the awards within each division is to take a closer look at some specific examples. Say you finished that cardinal in time to enter it into the open level of competition at the World show. You would enter your carving in the decorative lifesize wildfowl division. Attendants would register it in the songbird category. Your carving would first be judged against all other songbird entries, whether they were cardinals, bluebirds or warblers. The judges would then award a first in songbirds, a second in songbirds and a third in songbirds. These three winners, plus the top three winners in all the other categories under decorative lifesize wildfowl (that includes shorebirds, game birds, birds of prey, waterfowl and seabirds), will compete for first best in show, second best in show and third best in show. If you're lucky, you and your cardinal will walk away with two blue ribbons — one for first in songbirds and the other for best in show (decorative lifesize wildfowl).

Ducks and decoys - Duck and decoy carvings are judged on the same basis, except they have an additional chance to win another blue ribbon. Say your niece is a novice carver entering a blue-winged teal. Her carving is decorative—textured and painted and meant to float—so you enter it in the decorative lifesize floating waterfowl division. Her bird is registered in the marsh ducks class (as opposed to diving ducks); the species is blue-winged teal. Her teal will first be judged against other ducks of the same species. Judges will choose a first in species, a second in species and a third in species. These top three ducks, along with the top three ducks in all the other marsh duck species, will compete for first in marsh ducks, second in marsh ducks and third in marsh ducks. These winners, plus the winners of the diving ducks class, will vie for first best in show, second best in show and third best in show. If your niece is as good a carver as you, she'll end up with three blue ribbons—best in species, best in marsh ducks and best in show (decorative floating lifesize waterfowl).

Shootin' stools - One of the most interesting judging events for the casual observer and the carver alike is the judging of the shootin' stool division. Decoys entered into this division are made to be "shot over" and are judged as working decoys. Large tanks of water measuring four feet by eight feet by one foot deep are set up on the competition floor, and the decoys are set afloat. Ducks have to self-right from any position; geese, swan and confidence decoys need to self-right from the side. Carvers must capture the "essence of the species" through the painting style and overall shape and character of the decoy. No burning or fine texturing is allowed. Entries in the World level shootin' rig division are floated under natural weather conditions in the Assawoman Bay behind the convention center and subject to the same criteria as the shootin' stool. Entries in the World level floating decorative lifesize waterfowl pair division and entries in the open, intermediate and novice decorative lifesize floating waterfowl are also floated in the indoor tanks, but do not need to self-right.



(TOP) Reddish Egret by Marcus Schultz. Second in World, Decorative Miniature Wildfowl. 1997.

(BOTTOM) Woodduck by Alan Bell. Third in Smoothie Division. 1996.

Opportunities to Learn

Watching the judging process is a great way to learn not only about how the ribbons are awarded, but also how to improve your own carvings. The discussions among the judges about craftsmanship, accuracy, essence of the species and artistry (the four criterion for judging at the World show) are fascinating material and often offer lively debate. You'll see feathers counted and measured, carving and texturing techniques praised and criticized, paint jobs compared... There's no end to the tips you'll pick up for future projects. Best of all, most judges are more than willing to talk one-on-one with contestants about why a carving placed or didn't place.

Simply talking with other contestants is another good way to learn. Perhaps you've always wanted to try to add "water" to one of your carvings, or maybe you're looking for some tips on creating a sand-covered base, or maybe you'd like to learn a little more about making branches... Odds are that you'll see at least one carving, if not several, that include whatever technique you're looking for.

For those carvers who like a more structured approach to learning, the World show also offers seminars

hosted by World class carvers. This year the Ward Foundation is sponsoring Fish Carving with Bob Berry, Painting an Indigo Bunting with Bob Guge, Color Theory with Keith Mueller, Carve and Paint a Smooth Body Sanderling with Mike Harde and Paint a Life-sized Avocet with Jim Sprinkle. Class size is often limited to ensure one-on-one instruction, and the classes are popular, so check the brochures and sign up early if you're interested.

Vendors

When you need a break from table after table of bird carvings and your hard-earned cash starts to burn a hole in your pocket, head to the vendor area. Here you'll find aisle after aisle of carving tools and supplies. This year, the 1998 World show expects to have more than 130 vendors selling everything from wood and paint, to knives and burs, to books and reference photos. Many vendors also demonstrate their wares and offer trials for those interested in particular tools. You'll also find vendors who will be selling "bird-related" art — including painting, clothing and jewelry — for visitors who enjoy birds, but don't like to carve. — AKS

New for 1998

Fish Carving Competition.

The show known primarily for outstanding wildfowl carvings is expanding to include fish carving for the 1998 competition. The 1998 Ward World Championship Fish Carving Competition will be held in conjunction with the Wildfowl Carving Competition, April 24-26, at the Convention Center in Ocean City, Maryland. Carvers may enter fish carvings on novice, intermediate and open levels. Divisions include decorative fish, decorative fish wall hanging, interpretive fish, fish decoys, smoothie fish decoys, aquatic vertebrates and interpretive aquatic vertebrates. Cash prizes will be awarded to open level winners; ribbons and rosettes will be awarded to intermediate and novice level winners. For more information, entry fees and registration information contact the Ward Foundation (address and phone number in the Travel Tips sidebar).

(Left) Great Reed Warbler by Larry Barth. Best in World, Decorative Lifesize Wildfowl. 1997.

(Right) Eider by Keith Mueller. Best Gunner. 1996.



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CAROUSEL ART

THE EMPIRE STATE CAROUSEL

By Roger Schroeder

Gerry Holzman's Empire State Carousel is making history. A unique blend of folk art, environmental displays and community effort, this Long Island project will educate and bring pleasure to a great many people.

Sporting New York State's appellation, the carousel, when completed, will consist of 28 handcarved animals. What is unique about this carousel is that the menagerie comprises animals common to the state: a mouse, a bear, a chicken, a raccoon, a duck, and a brook trout, among others.

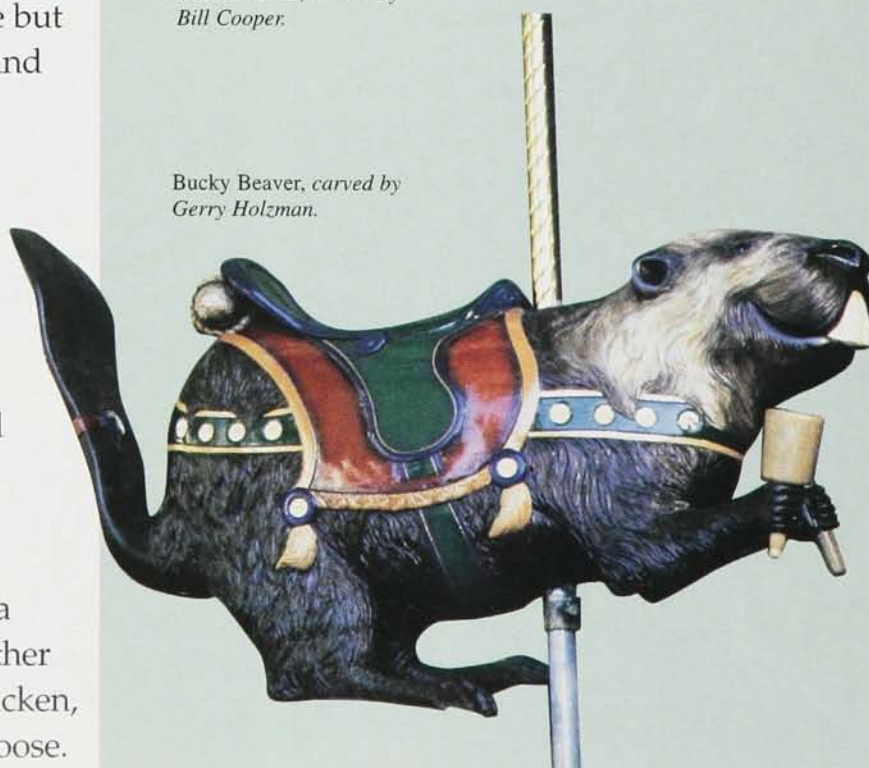
Holzman, who is a retired history teacher, has selected animals that are not only native to New York State but also lend themselves to whimsy and caricature. The result is a cleverly costumed assortment of animals bearing alliterative names.

Take, for example, Reggie the Raccoon. Befitting his reputation, this raccoon is dressed up as a suburban burglar, stealing from garbage cans, wearing gloves and carrying burglar tools.

Another of the menagerie is Freddie the Frog, dressed up as a college student of the 1950s with a bow-tie and cardigan sweater. Other animals include Charlotte the Chicken, Grandpa Goat, and Monty the Moose.



Sam the Bear, carved by
Bill Cooper.



Bucky Beaver, carved by
Gerry Holzman.

The carousel will also display carved panels depicting the state's historical and folk figures such as poet Walt Whitman and painter Grandma Moses. And there will be carved birds and handmade quilts to admire.

Perhaps what is most remarkable about the carousel project is the number of people involved in creating its components. While the project started as a dream in the early 1980s, since then it has involved artists and craftspeople caught up in Holzman's enthusiasm. Today, over 800 people have

contributed and continue to contribute time and talent to the project.

More than 10 years since its inception, Holzman sees the project coming close to getting a building to house the completed carousel and its band organ. Will it ever truly be finished? He thinks not. He plans to bring in new pieces and retire old ones. Much like a school, he feels, the Empire State Carousel will never be static. It will continue to grow, educate the public and provide endless opportunities for future woodcarvers. ■



Grandpa Goat, carved by Ellery Barnaby.



Captain Kidd burying Treasure on Gardiner's Island, folklore panel, carved by Gerry Holzman.



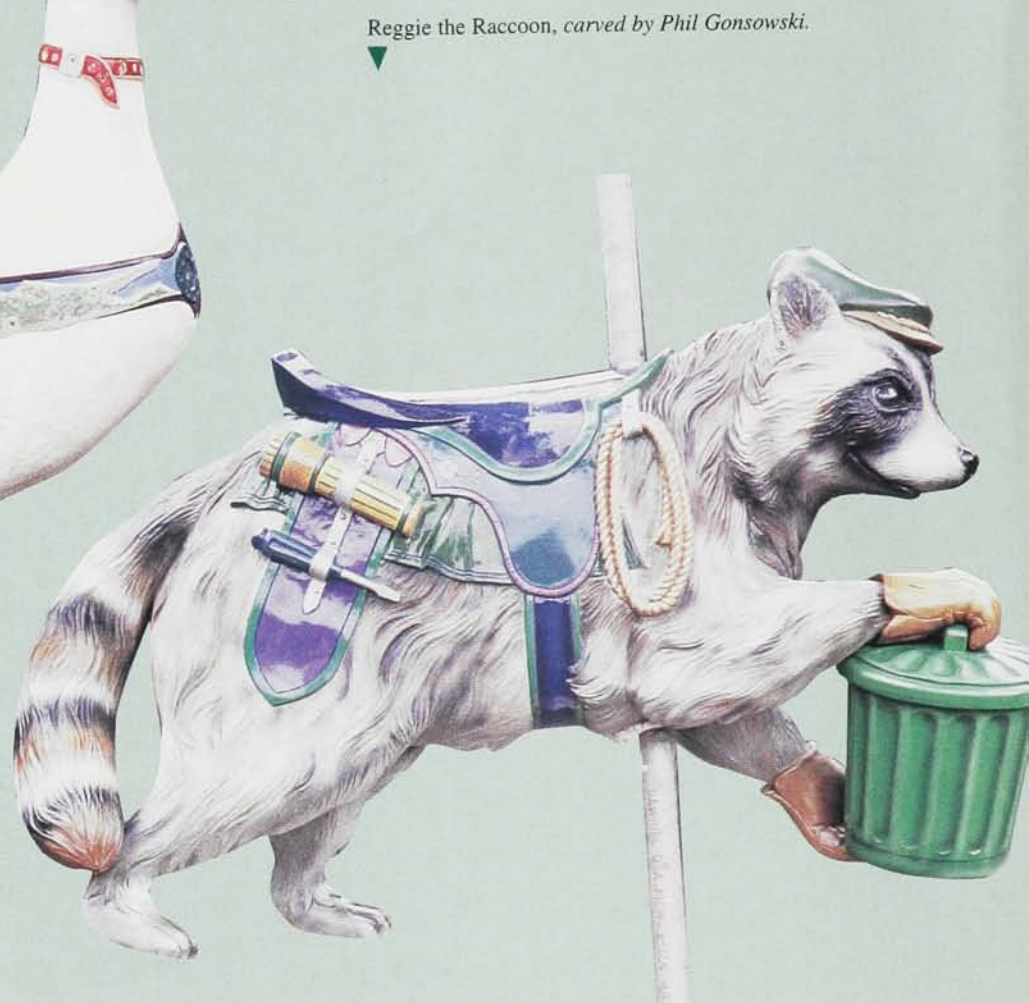
Clarissa Cow, carved by Bruno Speiser.



Sam Patch Jumping Into Genesee Falls, folklore panel, carved by Gerry Holzman.



◀ Daphne the Duck, carved by Gerry Holzman.



▶ Reggie the Raccoon, carved by Phil Gonsowski.



Grandma Moses, portrait in wood, carved by Gerry Holzman.



Fiorello LaGuardia, portrait in wood, carved by Gerry Holzman.



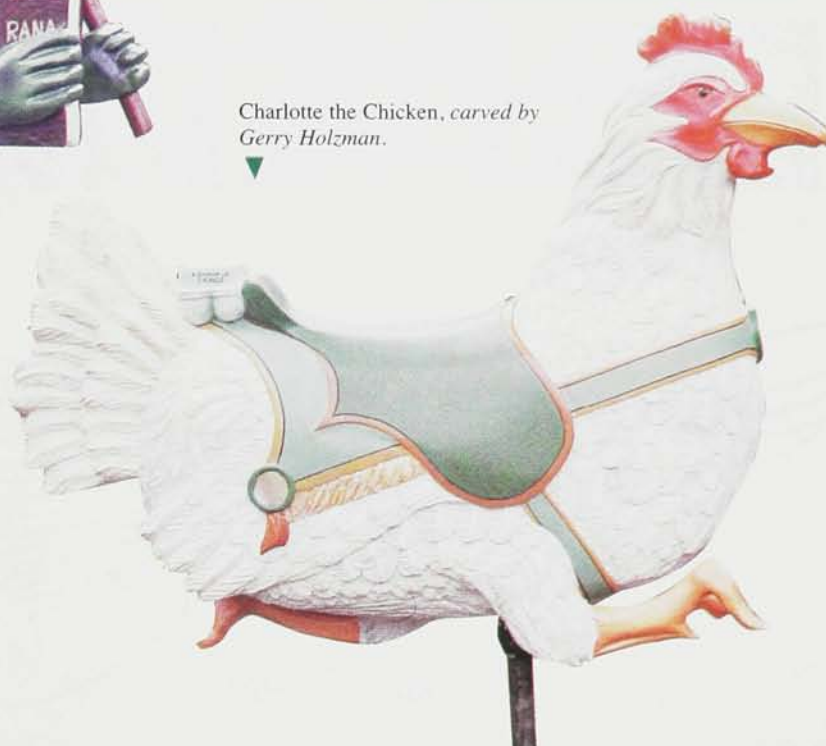
▲ Freddy the Frog, carved by Gerry Holzman.

VISITING THE EMPIRE STATE CAROUSEL

Currently the Carousel building is open most Saturdays. Clubs and other groups may be able to arrange a private appointment and tour.

Call or write for more information:

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▼ Charlotte the Chicken, carved by Gerry Holzman.



Jackie Robinson, portrait in wood, carved by Gerry Holzman.



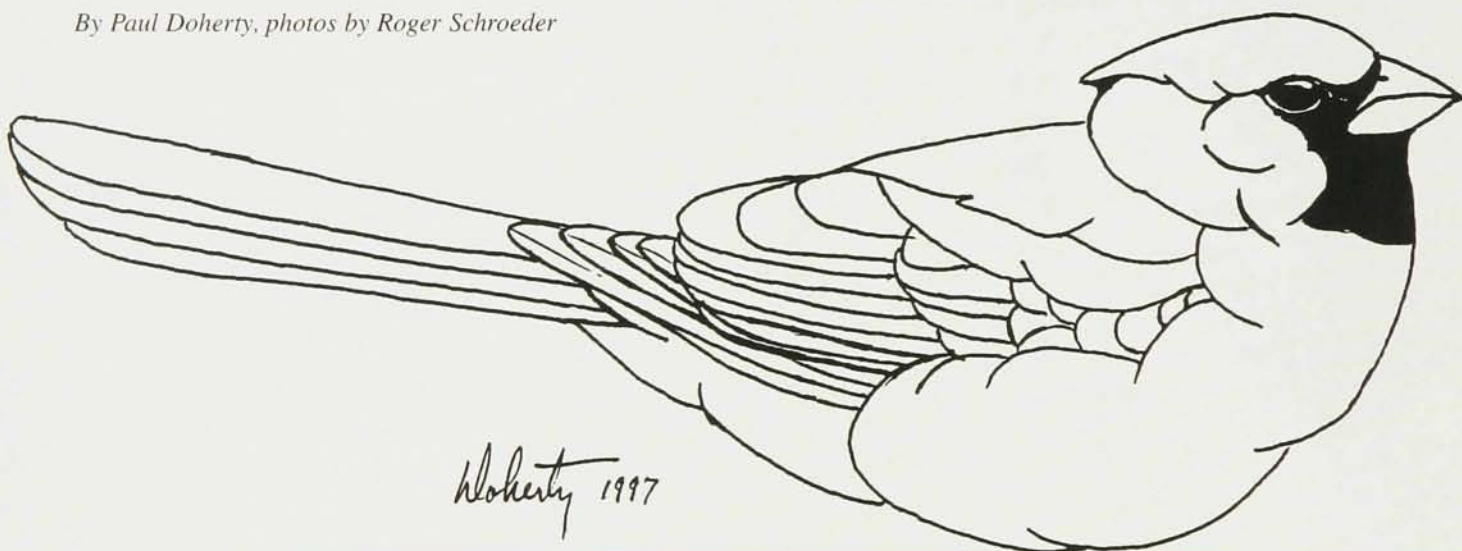
Walt Whitman, portrait in wood, carved by Gerry Holzman.

Cardinal Carving

PART I - CARVING THE BIRD

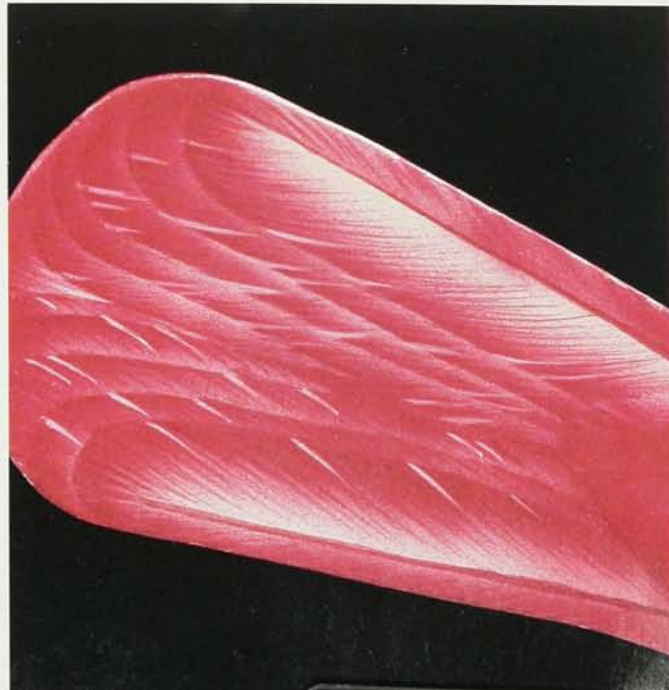


By Paul Doherty, photos by Roger Schroeder



Cardinals are among the most popular of American birds because of the colors of the male.

Most people envision a cardinal being the same red all over, but painted that way it would be a caricature.



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#WS98

Paul Doherty is no newcomer to wildfowl carving. This Centerport, Long Island, New York artist has taken over 150 ribbons at regional shows. His merlin, sans burning and stoning, was selected as the 1995 grand champion of the New England Wildfowl Exposition.

When not carving, Paul is teaching students the fine points of bird carving and painting. He often donates his original artwork for fund-raising auctions. Paul also attends exhibitions featuring his decoys, wood sculptures and paintings of North American birds.

Paul chose a cardinal for this feature, describing it as a striking bird that offers a variety of colors that range from reds to oranges, browns to greys. The bird is carved with no burn lines or stoning. Feather groups are raised or relieved, but individual feathers are defined only with the paint brush.

Cardinals are seed eaters with powerful bills for cracking seeds and extracting food.

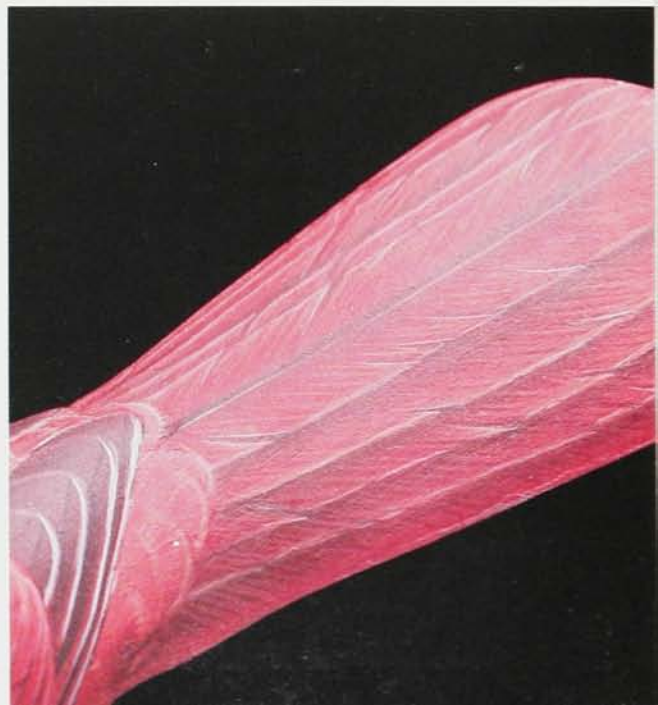


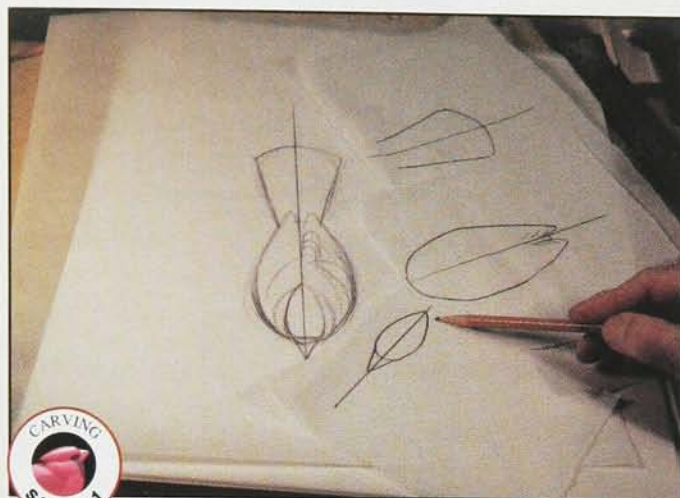
Paul Doherty's striking cardinal is featured on this issue's cover.



**First in a two-part article.
Look for Part II – "Painting The
Cardinal" in the next issue**

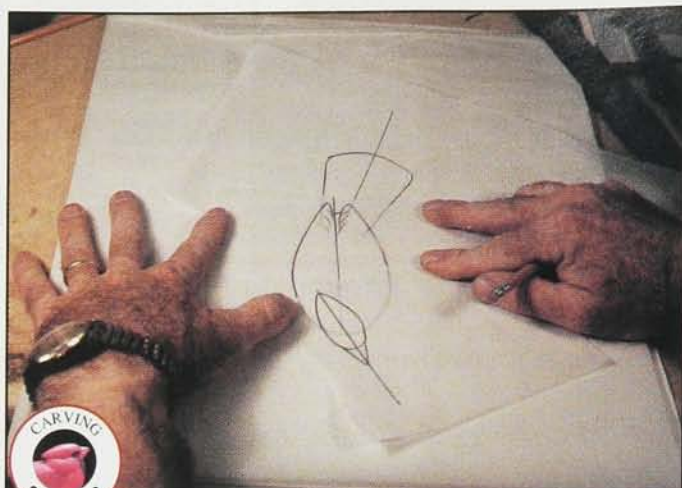
There are six or seven different shades of red, pink, salmon, orange, along with the browns and greys of the wings and back.





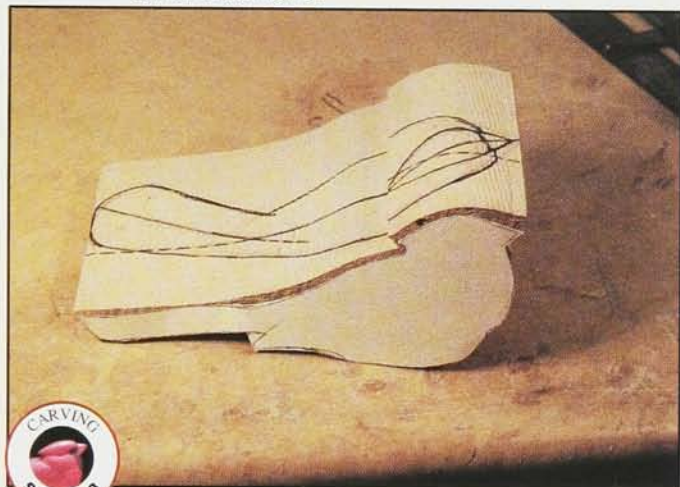
CARVING
STEP 1

I use tracing paper to trace the body, tail and head and use them in overlays to rotate those three major components of the anatomy. This way I generate unique poses. Birds standing at attention are not always interesting to the carver or the viewer.



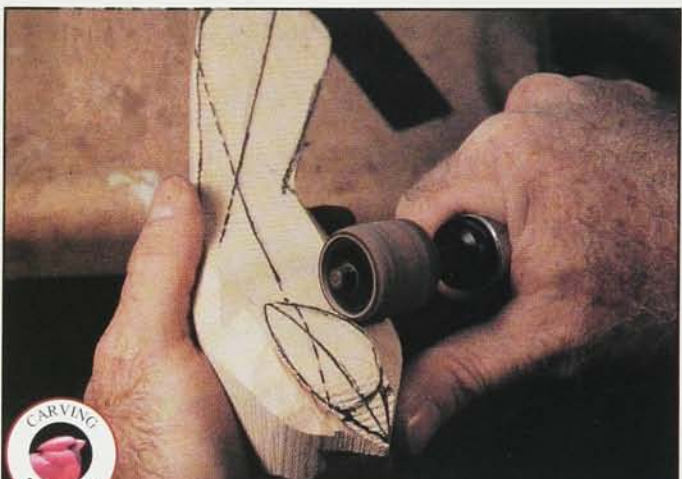
CARVING
STEP 2

I customize my pattern even if I take it from a printed reference.



CARVING
STEP 3

The profile pattern shows how the first cut is made on a bandsaw. I draw the top view by hand, leaving lots of extra wood for adjustment and innovation.



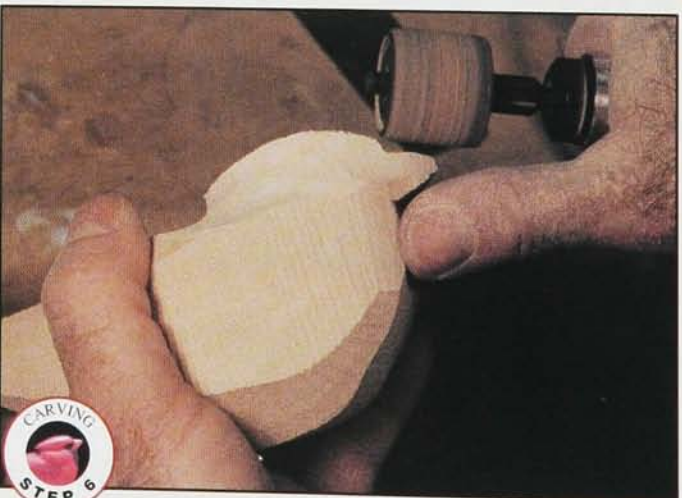
CARVING
STEP 4

The top view has been band sawed to shape. I then use a 1 inch diameter coarse sanding drum and Foredom to define the width of the head.



CARVING
STEP 5

I continue with the coarse drum, working the width of the crown into the body and smoothing the transition.



CARVING
STEP 6

I cut a notch immediately in front of the forehead and define the bill. The bill needs extra attention when it comes to accurately creating its size and shape.



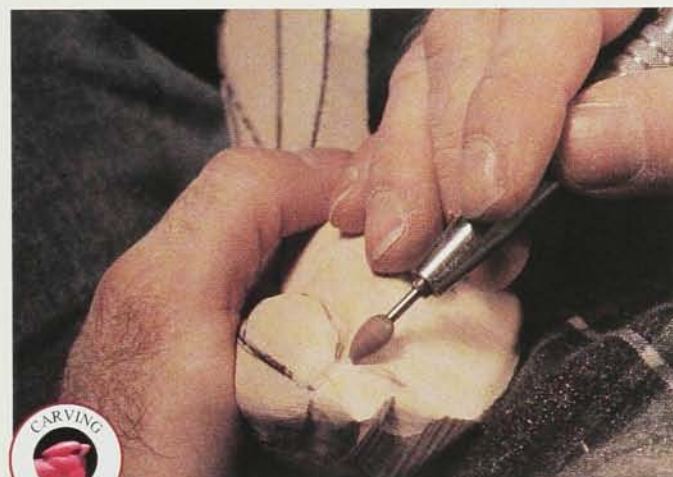
CARVING
STEP 1

The turning of the head can cause a distortion of the profile called "foreshortening." Because of this, I need to pay attention to flattening and shaping the head using a 1/2 inch diameter carbide burr in my Gesswein.



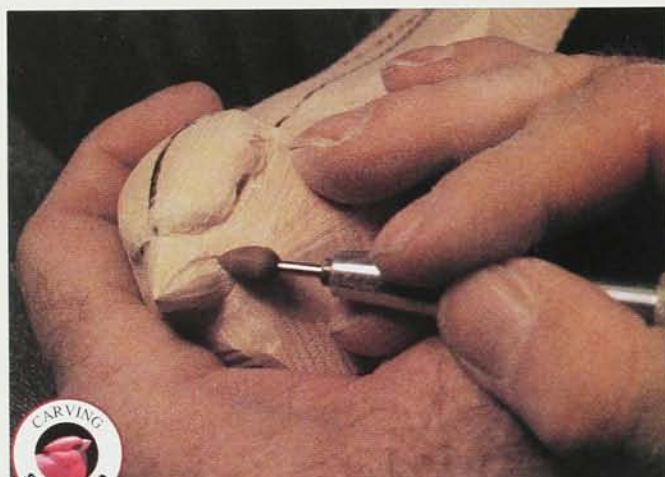
CARVING
STEP 8

With the same carbide burr, I work on the roundness of the forehead and bill.



CARVING
STEP 9

With a flame tip ruby carver, I define the area of the eye channels, especially where the eyes will be located.



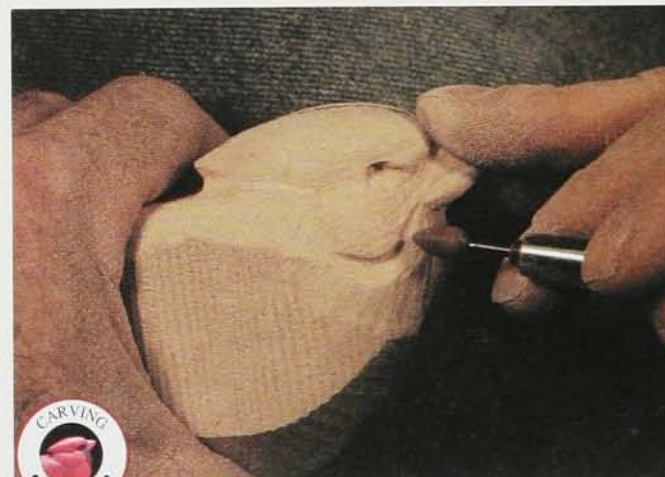
CARVING
STEP 10

With the same tip, I define the separation of the upper and lower mandibles of the bill. I also locate each eye hole in the channel.



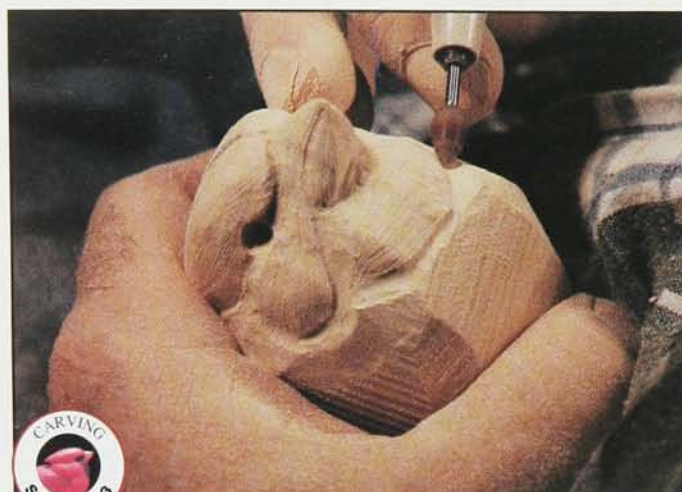
CARVING
STEP 11

I develop the specific location of the eye hole, but I'm careful not to make it too big. I can always enlarge it later.



CARVING
STEP 12

Working with the same flame tip ruby carver, I define the cheeks.



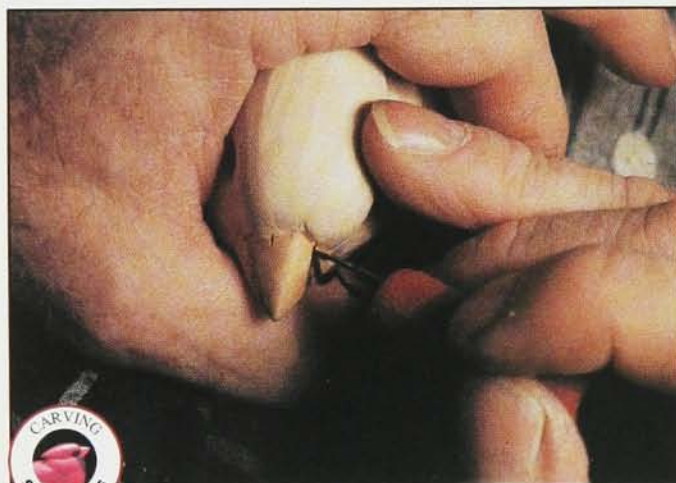
CARVING
STEP 13

I now develop the bib, the black area under the bill.



CARVING
STEP 14

Once the bill is defined and sanded, I burn the division of the upper and lower mandibles.



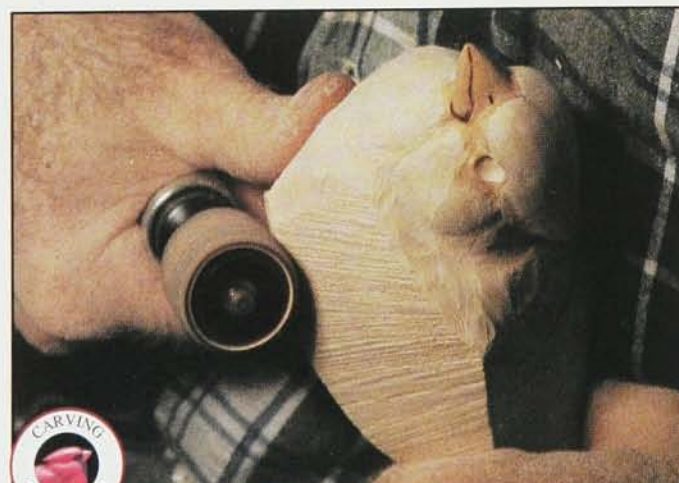
CARVING
STEP 15

I next burn in the nostrils.



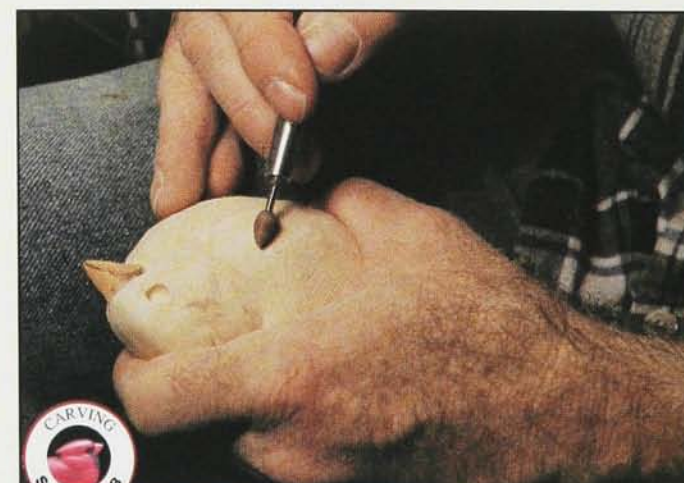
CARVING
STEP 16

I apply a super glue that protects the bill during the rest of the carving; also, the glue gives the wood a "bony" texture.



CARVING
STEP 17

I round the breast and belly area with the 1 inch diameter sanding drum and Foredom.



CARVING
STEP 18

I fine tune the side pockets and breast area with the Foredom and flame tip ruby carver.



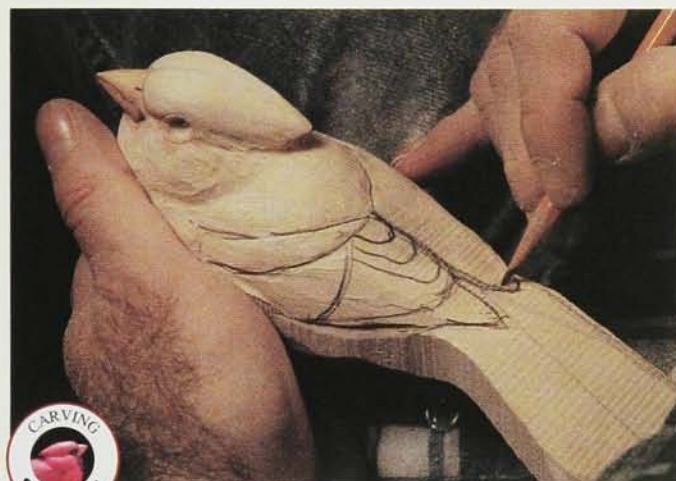
CARVING
STEP 19

The cape is defined next. After I make a trough, I smooth it out.



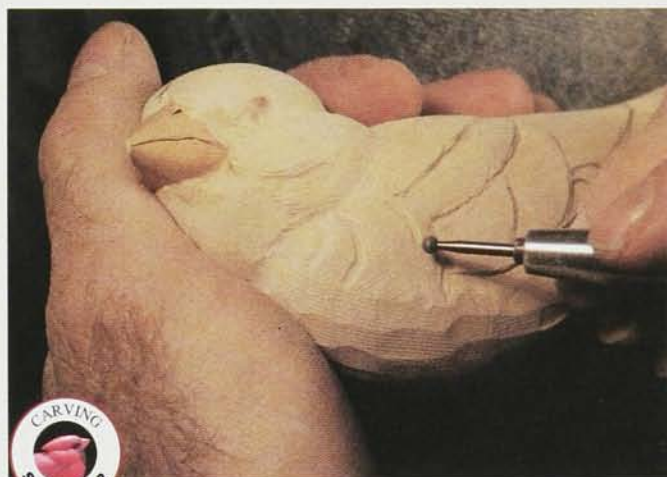
CARVING
STEP 20

With a 1/2 diameter carbide bit, I undercut the wings.



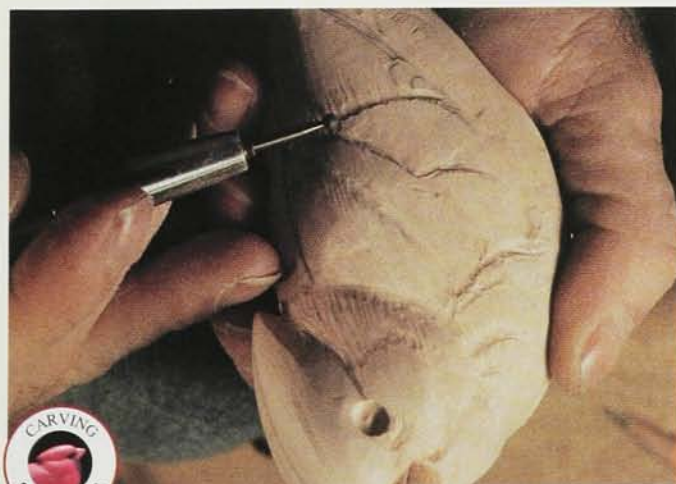
CARVING
STEP 21

Using a soft lead pencil, I draw the major feather groups. A hard pencil leaves an impression that is difficult to remove or hide.



CARVING
STEP 22

With a 1/8 inch diameter diamond ball, I relieve some of the feathers in the side pockets by outlining them.



CARVING
STEP 23

With the same diamond ball, I define the feather groups of the wings: the shoulder coverts and wing coverts.



CARVING
STEP 24

In order to "raise" the primary feathers, I have to remove 1/4 inch of wood from the top of the tail.



CARVING
STEP 25

The profile of the tail when viewed from its end is a shallow arc. I draw the profile of the arc on the end, keeping it about 1/8 inch thick.



CARVING
STEP 26

I relieve the wood down to that arc with my 1 inch diameter sanding drum. Note that throughout the carving, I reintroduce the centerline for the body, tail and head. If I remove or obliterate it, I lose points of reference.



CARVING
STEP 27

I relieve wood from under the tail and reintroduce the centerline. I also draw the under tail coverts and define the separation between the belly and the under tail coverts.



CARVING
STEP 28

By relieving wood around the under tail coverts, I achieve more fullness to that feather group.



CARVING
STEP 29

With the sanding drum, I scoop out wood in the under tail area.



CARVING
STEP 30

With the 1/2 inch diameter carbide cutter, I define the area of the vent where the under tail coverts converge with the belly of the bird.



CARVING
STEP 31

Here I shape the under tail coverts.



CARVING
STEP 32

There is a trough down the center of the breast. I work to get both sides symmetrical.



CARVING
STEP 33

I make both sides of the breast symmetrical, rounding and softening the wood with the sanding drum.



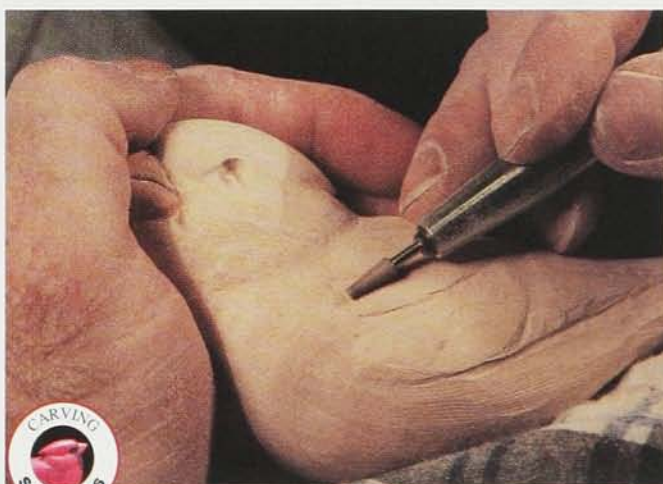
CARVING
STEP 34

I fine tune the top of the tail before working on the underside. It is also important to make the edge of the tail come to a sharp point, giving the illusion that it is thin.



CARVING
STEP 35

Working on the nape of the neck, I separate the crest from the back of the head.



CARVING
STEP 36

With the side of a conical diamond bit, I relieve the wings to make the breast feathers appear to come over the shoulders of the wings.



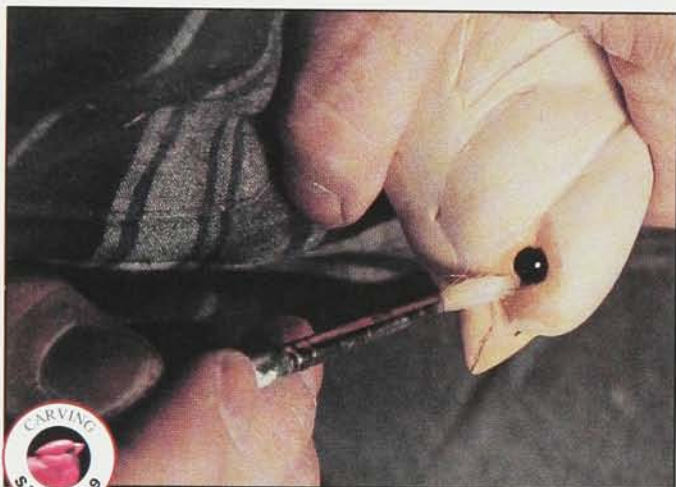
CARVING
STEP 37

Using a $\frac{1}{16}$ " diameter diamond ball, I start to define some of the areas around the bill and the face, giving more character to these areas.



CARVING
STEP 38

In shaping the eye hole, it's important to make the hole slightly bigger and deeper than the dimensions of the glass eye. If there is not enough extra room for the wood filler and glass eye, I run the risk of cracking the eye as I press it in place.



CARVING
STEP 39

I take an old brush and, using acetone, clean up the Miracle Wood I use to set the eye in.



CARVING
STEP 40

With 150 grit sandpaper, and then 220 grit paper, I smooth out the tool marks and get as glassy a surface as possible prior to painting.

Look for Part II – "Painting The Cardinal" in the next issue



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▶ The male cardinal's bright red plumage and pointed crest make it one of the most easily identifiable backyard birds. A small patch of black feathers forms a mask at the base of the beak and around the eyes.



Brilliant Backyard Visitors

For carvers, the brilliant plumage of the Northern cardinal provides an irresistible lure. Whether perched on a snow-covered pine bough or resting on a flower-laden dogwood branch, the male cardinal's bright red feathers are just as eye-catching carved in wood as they are in the wild.

A common sight in backyards east of the Rocky Mountains, *Cardinalis cardinalis* is unmistakable. The male cardinal is bright red all over, except for a small patch of black at the base of the beak. The female is buff-brown with tinges of red on the head, wings and tail. Both the male and the female sport a

▶ The female cardinal also sports a pointed crest and black mask. Its coloring is mostly a buff-brown with red tinges on the crest, wings and tail.



pointed crest of feathers on the top of their heads and short, stout, reddish-colored beaks.

Cardinals are easy to attract to a backyard bird feeder. Their fondness for safflower seed, cracked corn and especially sunflower seeds, will draw them out of nearby bushes and shrubs to feed. In the wild, the cardinal will also eat wild fruits and berries, insects, spiders and seeds from weeds. Mate feeding, a mating ritual performed prior to and during egg-laying and incubating in which the male feeds the female, may also be observed at backyard feeders.

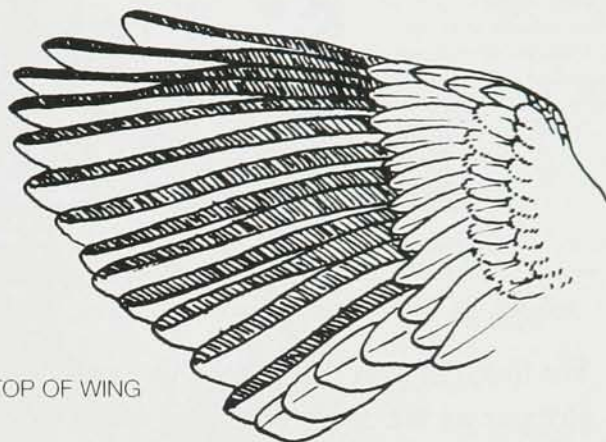


Cardinals can be very secretive birds, hiding from view in nearby bushes and trees. A steady supply of sunflower seeds, safflower seeds and cracked corn will lure them out of hiding to backyard bird feeders.



The short, stout, reddish-colored beak is a unique feature of males, female and immature cardinals. It helps to distinguish this female cardinal from the Bohemian waxwing, another buff-colored, crested backyard bird.

Study these sketches made from a cardinal to better understand the bird's features:



TOP OF WING

UNDERSIDE OF WING



UNDERSIDE OF BEAK



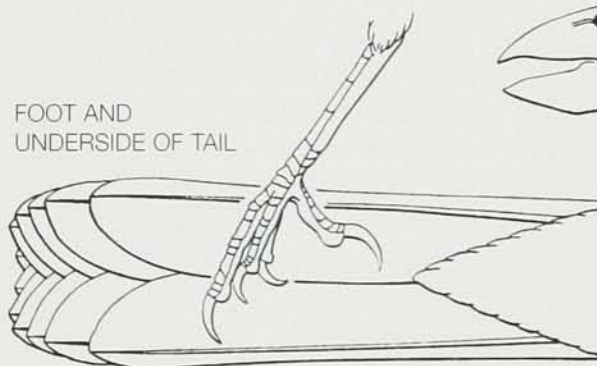
CLOSED WING



CLOSED AND
OPEN BEAK



FOOT AND
UNDERSIDE OF TAIL



CARVING THE UNCOMMON BOTTLESTOPPER

BY AYLEEN STELLHORN

WARNING - THESE PROJECTS ARE SUCH QUICK AND EASY FUN - YOU'LL HAVE A HARD TIME "STOPPING"

We thought you might like to explore the carving possibilities of the common bottle stopper as we are literally go coast to coast. Our first stop is at the California Carvers Guild's well-known Cholula Whittle-Off. Next - check out the competition from the Northern Virginia Wood Carvers. Finally, we'll end up with five neat patterns from Dogpatch's own Harold Enlow. When you're finished, you'll see that there's no such thing as a "typical" stopper. - Editors

Give a carver a bottle of hot sauce and you'll stimulate not only his taste buds, but also get his creative juices flowing.

Take Don Elmore for example. For three years running, he has turned the wooden stopper on a bottle of Cholula Hot Sauce into a first place wood carving. But is it really the hot sauce that got him fired up enough to win top honors three years in a row?

"No," chuckles Don. "I like hot sauce... and Cholula is really good. But no, it's the challenge of the contest that gets me going."

The contest, officially dubbed the Cholula Whittle-Off, is just one of the many events held each year at the California Carvers Guild's annual carving competition. Held this past year on September 11, the Whittle-Off drew more than 30 carvers, mostly CCG members, to the Hamlet at Moonstone Gardens in Cambria, California.

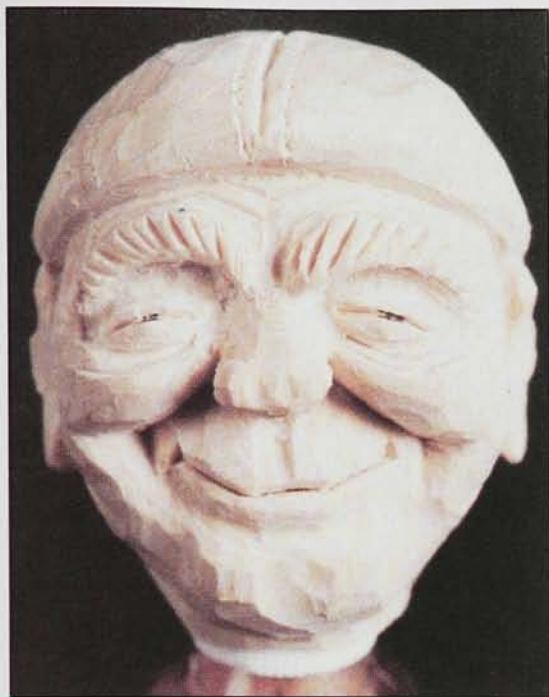
Each carver was given a 4" x 2" x 2" basswood egg with the bottom leveled off and one hour and 45 minutes to come up with a winning carving. Don used about an hour and 35 minutes to carve the face in his stopper, and then spent the last 10 minutes cleaning up the cuts.

"In a timed contest like this one, I like to carve the eyes and nose and mouth first," Don says. "That's the main thing the judges look at. The hair and the ears and such are important, but they can go by the wayside if need be. That way, if I don't have enough time to really make the rest of the carving exactly the way I want it, I still have a good chance at winning because the face is good."

Don turned the idea for the face on the bottle stopper over and over in his mind for several months before the contest. But in fairness to the other carvers, he never sketched out a pattern for the face or made a practice carving.



Each year, the California Carvers Guild holds the Cholula Whittle-Off in conjunction with the club's annual show. Contestants are given 1 hour and 45 minutes to whittle the basswood bottle stoppers into ribbon-winning carvings.



(Left) Don Elmore of Grass Valley, California, won first place in the Cholula Whittle-Off for the third year in a row. Don's key to creating a winning carving in timed contests like this one is to concentrate on the facial features. He carves the eyes, nose and mouth first and then works on the remaining features.

(Right) Second place in the Cholula Whittle-Off went to Kevin Bevill of Santa Cruz, California, for this caricature carving.

"I concentrated on the expression," he says. "I knew that the more expression I could get into the face, the better the chances of winning."

According to CCG certified judge Lou McNeil, picking the winners for the Cholula Whittle-Off gets harder and harder each year, mostly due to the increasing skill levels of the participants.

"We've had a steady increase in the number of carvers who participate each year," Lou says. "And each year, we get carvers who are more and more proficient."

Lou estimates that about three-quarters of the carvers at this past year's Cholula Whittle-Off were expert carvers; the rest of the carvers were carving at an advanced skill level.

Because the contest is "anything goes" — carvers can carve faces, animals, objects — a team of judges worked together to whittle down the number of contestants to three. Don Pert and George Morris, both CCG certified judges as well, joined Lou choose the top three carvings.

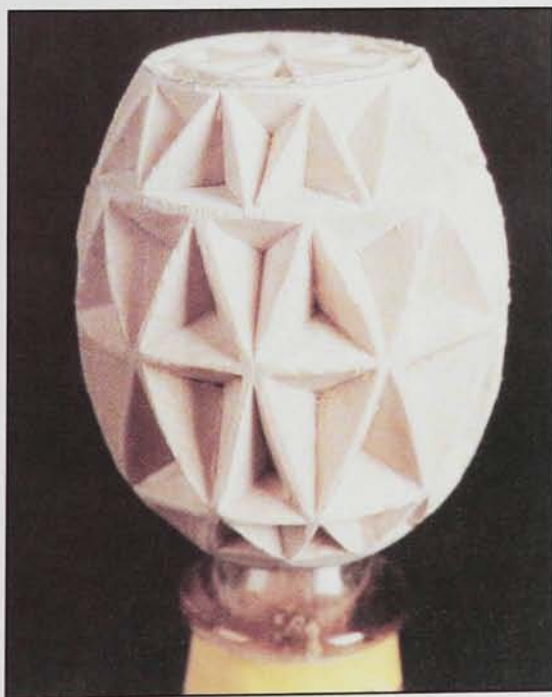
The judges looked first for originality and second for cleanliness of cuts. After about half an hour, the judges announced their final selections.

For his efforts, Don was awarded a set of five large and five small Flex Tools valued at about \$200. Second place and a slightly smaller set of Flex Tools was awarded to Kevin Bevill of Santa Cruz, California. Third place and yet another set of Flex Tools went to Hal Rooker of Fresno, California. Their bottle stoppers — along with all the other stoppers, both winning and non-winning from the past three years — are currently displayed in the CCG Museum in San Simeon, California.

CCG President Gary Youngs is more than pleased with the continuing success of the Cholula Whittle-Off.

"We have a unique contest here, one that is growing in popularity each year," Gary says. "The detail and quality of the entries is always phenomenal. I've been carving for 25 years now, and I'm always amazed at what the carvers can come up with in the space of an hour and 45 minutes."

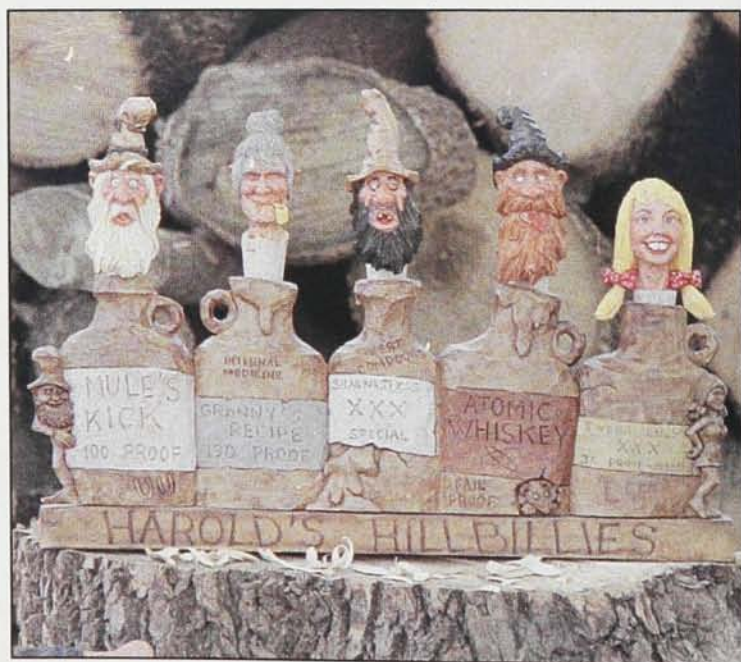
The idea for the Cholula Whittle-Off stemmed from a number of carvers who frequented a favorite restaurant, Rosa's Cantina, when in town for the annual CCG carving competition. While waiting for their food, the hungry carvers would whittle away at the wooden stoppers that topped the bottles of hot sauce at the tables. Their hard work would be presented to their waitresses or left on the table for other customers to enjoy. By 1995, the whittled bottle stoppers became the focus of an official CCG competition held at the Cantina.



Third place was awarded to Hal Rooker of Fresno, California, for this chip carving. Judges were impressed by the creativity of the carver and with his clean cuts.



© H.L. Enlow, June 22, 1995



The hillbilly bottle stoppers in this display were carved by Harold Enlow of Dog patch, Arkansas.

Today, the Cholula Whittle-Off is sponsored by the CCG, Rosa's Cantina and Cuervo International, the company that manufactures the hot sauce. The original hardwood bottle stoppers are now replaced with basswood stoppers to make the task of carving a little easier, a new power carving division has been added and, due to the increasing number of participants, the site of the contest has been moved to the Hamlet at Mill Stone Gardens — but the spirit remains the same.

"The atmosphere is great," Lou says. "CCG members are scattered all over the state, but we all know each other. It's a lot of fun to get together and see what a little hot sauce can do for basswood."

East Coast Corkers

Competitions featuring creatively carved bottle stoppers are not limited to the West Coast. For the past two years, the Northern Virginia Carvers and Mountain Heritage Crafters have sponsored a bottle stopper contest that routinely brings creative carvers to the front line.

Part of their annual Artistry in Wood Show, the NVWC's bottle stopper contest is organized a little differently than the California Carvers Guild's Cholula Whittle-Off. Bottle stoppers can be carved any time over the previous year, and the competition is held on three levels: novice, intermediate and advanced. No subject is taboo — as long as the "corker" is in good taste — and entries must include a cork stopper and be ready for display.

Mountain Heritage Crafters, a Bluefield, Virginia, mail-order business that sells tools and books for carvers, provides gift certificates for the first place winner in each division. Novice winners receive a \$50 gift certificate, intermediate winners receive a \$75 gift certificate, and advanced winners receive a \$100 gift certificate.

This past year, Ralph Rogo of Tuxedo, New York, entered three bottle stoppers into the advanced division. His carving of a young hillbilly with a flying squirrel perched atop his hat took first place, and his mule with a carved bottle of "Old Mule Kick" took second place. Ralph's third entry, a Scotchman with a beret, didn't place.

Ralph's pieces are carved in basswood, painted with acrylics, and finished with an oil stain. Most of his bottle stoppers are fastened to corks from old wine bottles and end up right back on their bottles once he gets home.

"Carve something different and you always have a chance of getting noticed," Ralph says. "But carve something generic, and you'll never go anywhere."



Ralph also won second place in the contest with this bottle stopper carving of a mule. Both the bottle and the mule were carved from basswood.

East Coast carvers can participate in the Northern Virginia Woodcarvers' bottle stopper carving contest. Ralph Rogo of Tuxedo, New York, won first place with his carving of a hillbilly and a flying squirrel (third from left). Ralph has found in his years of competing that a winning bottle stopper first needs to be creative in design and then backed up with excellent carving skills.



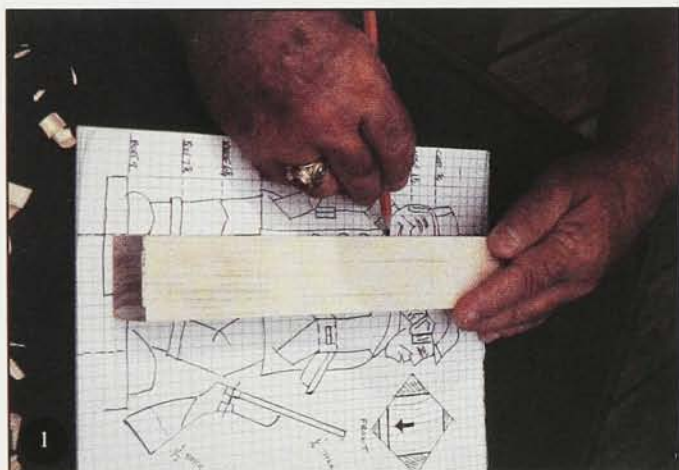


Joel Hull, a professional wood carver and carving instructor from Port Jefferson, New York.

CUTTING CORNERS

By Joel Hull, Photos by Roger Schroeder

Looking for a good beginner's project that doesn't even require a band saw to make a cutout? The hunter—for which you could easily substitute another character such as a farmer, fisherman, hobo—takes a very small wood investment. I use a piece of basswood or pine, cut to size at the local lumberyard, that measures 1 1/4" square by 9" inches long. Not only is this figure a good introduction to flat plane carving, a technique that shapes the wood with knife cuts instead of power tools and sandpaper, but it also has simple anatomy. The face is shaped with a few cuts; there are no hands to carve; and the gun is made separately and added on after the figure is carved.



Given a square piece of wood, it's easy to mark off where the features belong on the block.



Grain direction has to be decided before carving. The arrow points to the front of the piece. With the grain running toward the front, I don't have to worry about breaking off the nose or the peak of the cap.



By cutting away v-shaped pieces of wood, I quickly establish where the transitions and anatomical changes are: head to body, bottom of the coat, bend of the knees, tops of the boots.



I get the body generally shaped using a leverage cut. With the knife held in one hand, I use the thumb of the opposite hand to push on the back of the blade. But I don't push the blade into the wood. Instead, I position the blade near its tip and, as I push the blade into the wood, I work it toward the base of the blade. It's what I call a skewing motion. I have both control and a mechanical advantage.



I next draw in the bend of the legs using my pattern as a reference.



I not only push the blade but I can also pull it toward me so I don't have to keep turning the block around in my hands. Notice that I use the thumb of the opposite hand for control.



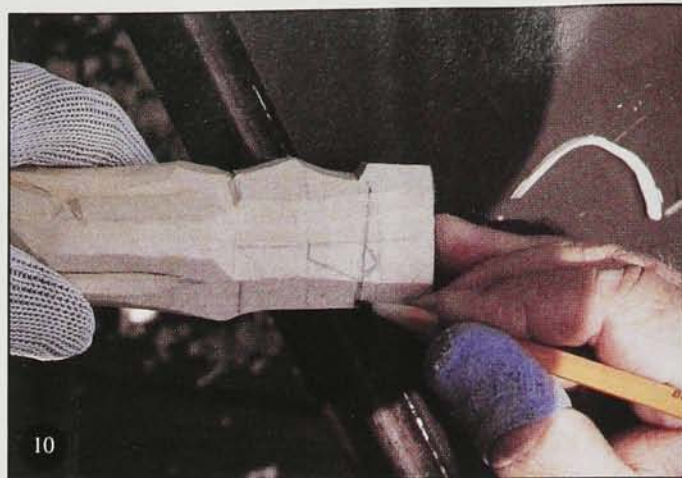
It is easy to separate the legs using a small gouge.



I give definition to the legs and boots using simple cuts with the knife. I now locate the arms on the wood.



9 The arms don't require much work. I can define them by making v-shaped cuts that efficiently and quickly pop out the waste wood.



10 I next turn to the head and locate the ears. I also need to draw the hunting hat which is tilted back on the head.



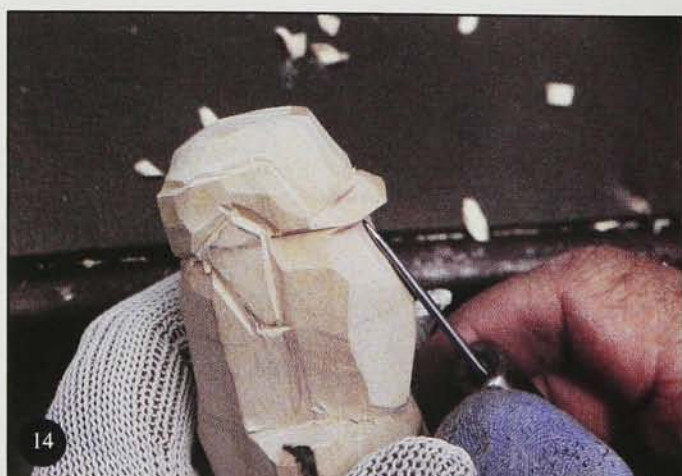
11 The ear is easy to shape using a small gouge.



12 I use the same gouge to define the ear flaps of the cap.



13 We are used to putting a hat on our heads last when getting dressed. In carving the hat has to be reckoned with first. Otherwise it invariably turns out too small. Once the hat and its peak are shaped, as I am doing here, I can turn my attention to the face.



14 I make sure the forehead is under the peak of the cap. This requires undercutting slightly.



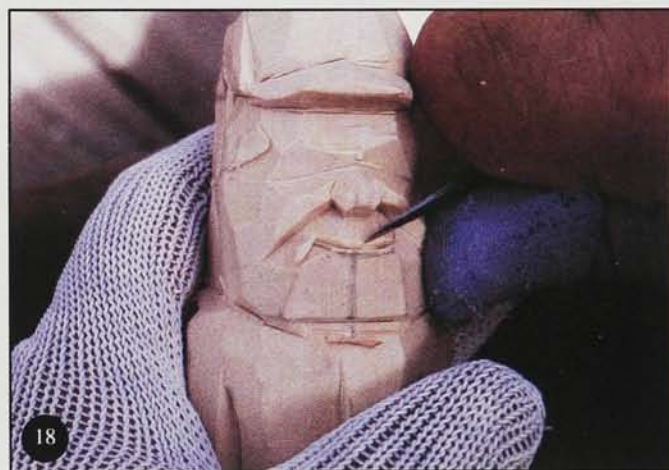
I make a cut halfway between the tip of the chin and the peak of the hat to locate the bottom of the nose. The location of the rest of the facial features will be determined by that line.



I make what I call open V cuts on either side of the nose to locate where the eyes will be.



After flattening the forehead and rounding the cheeks, I remove wedges of wood to create what I call the smile or expression lines.



The separation for the lips and mouth is about halfway between the chin and nose.



After I scoop out wood under the lower lip to make it more prominent, I shape the chin and jaw.



I cut out small chips of wood to represent the eyes. I line up the center of each eye with the corners of the mouth. If I want to make crow's-feet around the eyes and bags under the eyes, I use a small V tool.



To define the eye lashes, sideburns and other hair, I use a Speedball no. 1 linoleum knife.



I make the shotgun from a $\frac{1}{2}$ " thick piece of wood, carving the barrel to $\frac{1}{4}$ " across. I then saw it in two and carve what looks like a round dowel on both pieces.



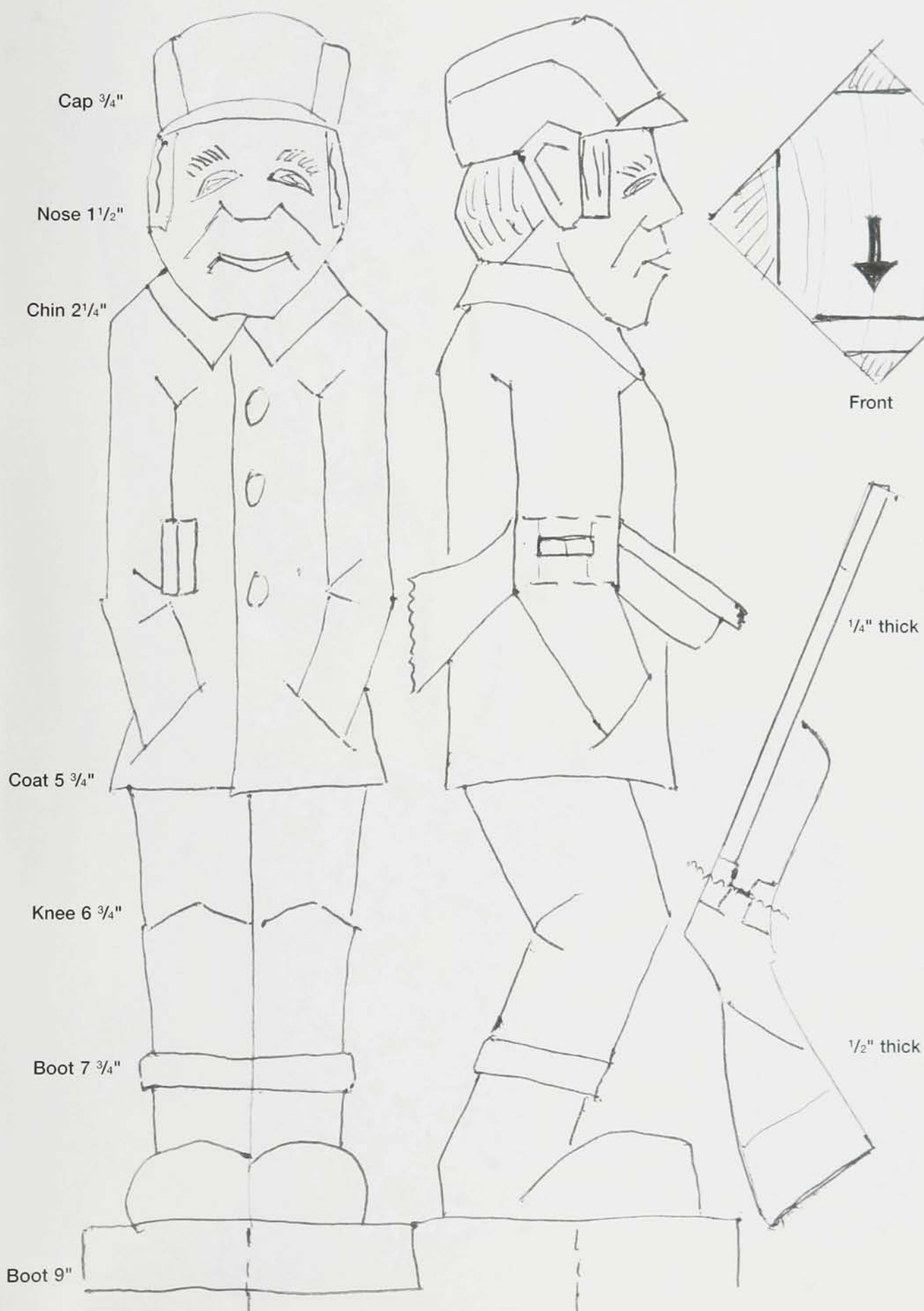
After drilling a hole through the crook of the arm, I work at fitting the pieces in place, removing some wood on the figure so that the barrel and gun stock fit snugly. If I want to disassemble the pieces later, I use floral clay for a temporary bond.



I use thinned down acrylics to paint my figures. But to create the plaid look of the hunting jacket, I use a black permanent marking pen over a maroon base coat.



I find that after I paint one of my figures it looks pale. I put a finish on the wood using boiled linseed oil darkened with Minwax® walnut oil stain. It's a sparing mix: only one teaspoon per gallon.





This Chippendale-style chair, made by Ron Clarkson (above), features an acanthus and C-scroll carved crest rail flowing into a pierced carved Gothic splat and terminating with a gadrooned carved shoe. A plain front skirt and gadrooned apron are flanked by cabochon and acanthus carved legs that end in hairy paw feet.



BELLFLOWERS AND BEADS

with Ron Clarkson

When the prototype for one of Ron Clarkson's furniture reproductions sold for \$3.6 million at Sotheby's in New York, Ron wasn't the least bit surprised.

"It was a gorgeous piece," he said. "That desk was a beautiful example of the craftsmanship of furniture makers from the 18th century."

Made from mahogany and adorned with intricate hand-carved shells, "that desk" is a Newport block-front knee-hole desk, 1765-1785, originally made by Edmund Townsend. Ron, who crafts furniture reproductions in his Chestertown, Maryland, studio, was commissioned by the owners to make a reproduction of the piece before it went on the auction block in New York.



"I like being able to bring back a form of artistry that I feel has been missing," Ron says. "The furniture makers who were creating chairs and tables and such back in the 18th century were doing so on a commercial level, yet still managed to put artistry and elegance first in their work."

Ron finishes eight to ten reproductions each year. He has made chairs, cabinets, "pie-crust" tables, beds and more, and his pieces have been purchased by collectors as far away from his studio in Chestertown as Washington, Florida, Michigan and England. He has created pieces for Mount Vernon and the Queenstown Court House in Maryland. In addition to carving, Ron also finds time to give lectures and teach classes about antique restoration and reproduction.

"Making any kind of a reproduction is a challenge," Ron says about his work. "It takes a lot of research to get the feel of the piece and to make an accurate reproduction."

Ron first became interested in furniture reproduction more than 25 years ago when he started doing furniture refinishing and repairs for a small shop in his hometown of Chestertown, Maryland. Gradually, his interests focused in on reproductions of furniture from 18th century America, such as Queen Anne, Chippendale and Newport style furniture.

The article that follows focuses on how-to Ron carves a bellflower and bead design typical to Chippendale-style furniture. It is an excerpt from Ron's book *Making Classic Chairs: A Craftsman's Chippendale Reference* - \$24.95, Fox Chapel Publishing, 1-800-457-9112.

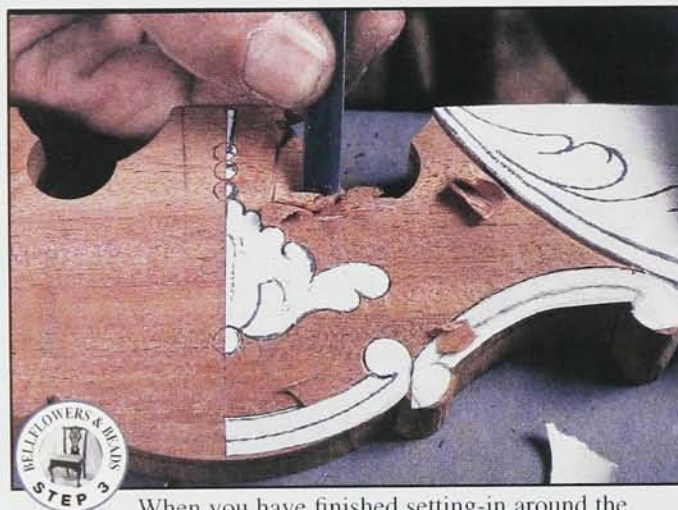




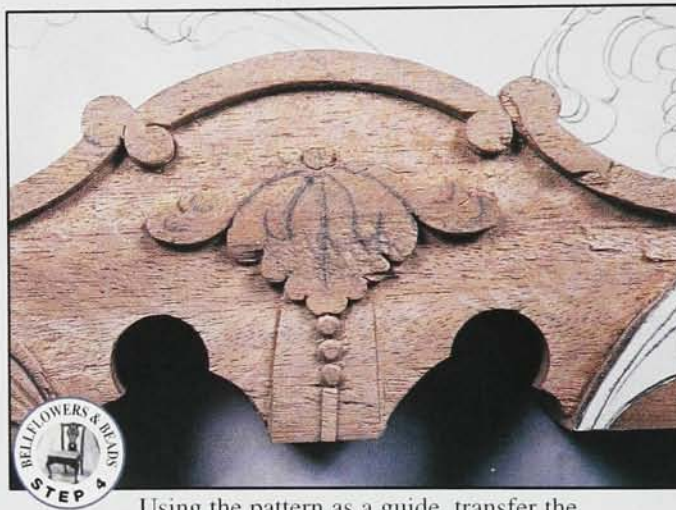
Use rubber cement to paste a pattern for the ornamentation to the front of the crest rail. The setting-in process will require a number of sweeps, mainly 7's and 8's.



Choose a sweep that most closely matches the curve of the design and begin setting in around the outline of the drawing. These cuts will establish the perimeter of the design.



When you have finished setting-in around the pattern, remove the background paper and begin relieving the wood up to the set-in areas.



Using the pattern as a guide, transfer the modeling lines onto the wood.



The modeling process requires an assortment of profiles and sweeps.



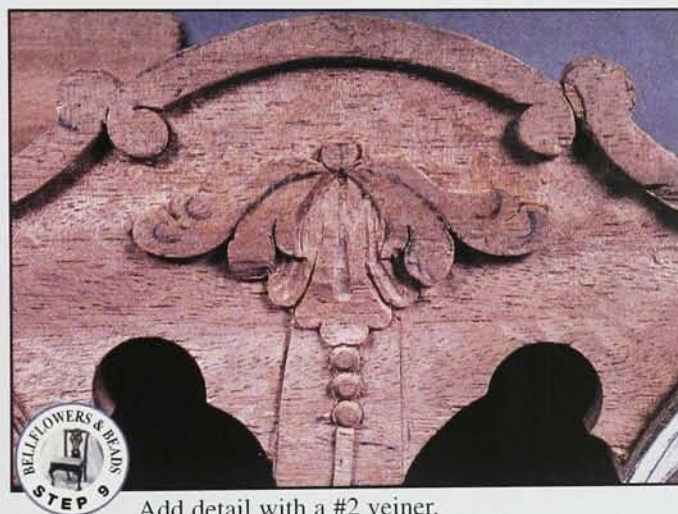
Begin the modeling process by first setting in on your transfer lines.



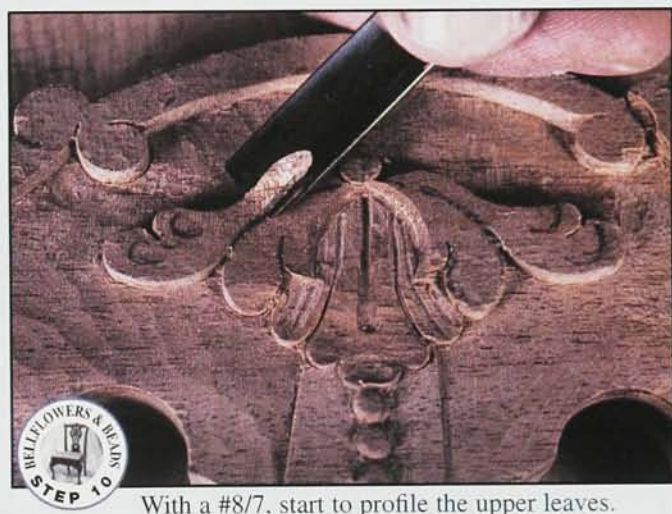
Now start to profile your carving.



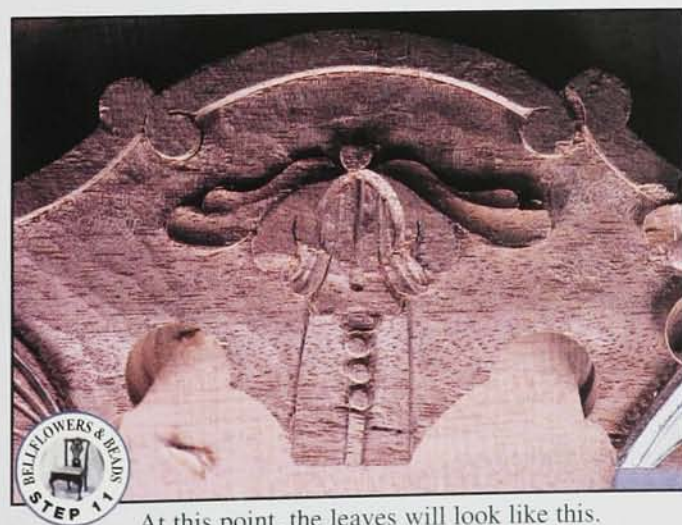
With a #8/5, begin modeling the lower leaves.



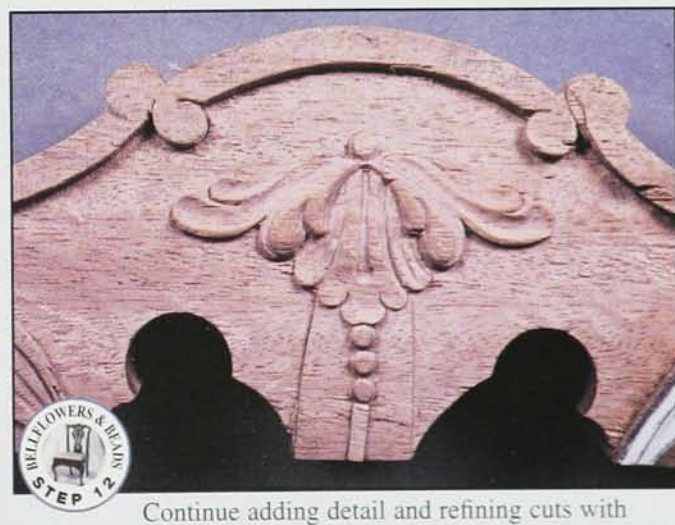
Add detail with a #2 veiner.



With a #8/7, start to profile the upper leaves.



At this point, the leaves will look like this.



Continue adding detail and refining cuts with veiners and sweeps. This photo shows the finished, unsanded carving.



A. American Indian Cane by *Hershal Borders*. Top to bottom: Sitting Bull, Crazy Horse, Chief Joseph, Buffalo Bill Cody, General George A. Custer, Cradle for carrying a papoose, "The End of the Trail" (sculpture by *James Earl Fraser*), Trail of Tears, Indian in wolf skin, cow skull, Indian grinding corn, buffalo head, cigar store Indian, Kachinas, and totem pole.

B. *Bible Cane by Hershul Borders. Top to bottom: Lamb of God, Adam and Eve next to the serpent and the Tree of Knowledge, cross with the brass serpent made by Moses, the whale that swallowed Jonah, the two witnesses that are to precede Jesus coming again, Jesus coming down out of heaven on a white horse for the war of Armageddon, and the Colossal image of Nebuchadnezzar's dream.*

C. National Holiday Cane by *Hershal Borders*. Top to bottom: Santa bust; Christmas tree, elf and gifts; New Year's baby; Father Time; hearts for Valentine's Day; Washington and Lincoln for Presidents Day; Easter bunny and basket of eggs; Statue of Liberty and fire crackers for Memorial Day; pumpkin and cat for Halloween; and cornucopia, Pilgrim and Indian for Thanksgiving.

D. Hershall's Bible Cane is carved in yellow poplar, painted with oil washes and took approximately 200 hours to complete. A close-up of the middle section of the cane shows the face of the whale that swallowed Jonah. The face below the whale represents one of the two witnesses who will precede Jesus coming again. The second witness is hidden from view on the opposite side of the cane.



Noah's Ark Cane by Hershal Borders. Top to bottom: Rainbow handle, ark with eight people, two elephants, two lions, two grizzlies, two rhinos, two polar bears, two bison, two zebra, two tigers and two giraffes.

CANE CORNER

HERSHAL BORDERS: CANES WITH A THEME

By Aileen Stellhorn

"I guess I do just about everything backwards," laughs Hershal Borders.

But for this Middletown, Ohio, resident, "backwards" may well be the key to his growing notoriety as canemaker-extraordinaire.

"I start with a block of basswood and a pattern, which is a little backwards from the way most people make canes. Most people find a branch or some piece of naturally shaped wood and carve whatever they see in the wood. I've done that too," Hershal says, "and it depends on what you like as a carver... I find my way a little bit more rewarding for me."

Hershal began carving in the mid-50s when carving was just beginning to gain popularity as a nation-wide pastime. Over the years, he has carved everything from animals to human caricatures. He enjoys all aspects of carving — most of them end up in his canes in one form or another — but finds that he has become known for his cane making above all else.

That recognition as a canemaker has been boosted by several coveted blue-ribbon wins in cane-making competitions across the country. Since 1990, Hershal has entered his "theme" canes and won blue ribbons at shows in Davenport, Iowa; Dover, Ohio; Cincinnati, Ohio; Gatlenberg, Tennessee; and Middletown, Ohio. Most recently, he won two second best of show awards: the first for his Noah's Ark Cane at the Cincinnati Carvers Guild show in Cincinnati, Ohio, and the second for his National Holiday Cane at the Miami Valley Wood Carvers Association show in Middletown, Ohio.

One of the many highlights of his carving career to date was having two canes win first in category at the Wonders in Wood Show in Dover, Ohio. *The National Holiday Cane* won in 1995 and the *American Indian Cane* won in 1994. Both canes were placed in the Warther Museum in Dover for a year as a result of the wins.

"I enjoy working with a theme," Hershal says. "*The American Indian Cane* is my interpretation of highlights of American Indian culture. Indians are a favorite topic among many people. They played a big part in our nation's history, and many of us have Indian blood in our veins."

Carved in basswood and painted with oils, Hershal's *American Indian Cane* is topped with a likeness of Sitting Bull, the Sioux Indian who took part in the defeat of General George Custer at Little Big Horn in 1876. Other great Indian leaders, including Crazy Horse and Chief Joseph, are pictured farther down on the cane, along with a Kachina doll, a totem pole and an Indian girl pounding corn.

"The ideas come in an instant," says Hershal, who spends about 25 hours each week carving. "It's the actual carving that takes the time and the effort."

The *American Indian Cane* took about 500 hours to complete and sold for \$5,000. That's a hefty sum, but broken down to an hourly rate, comes to a mere \$10 an hour.

Most often, Hershal will carve a new version of one of his existing canes and then sell the old cane to someone on his waiting list. Occasionally, he takes commissions. He finds that carving for someone else is very rewarding.

"I don't like to take orders for my canes," Hershal says. "The pressure of having a backlog of orders to fill takes a lot of joy out of carving. But I do have a waiting list. If someone really wants one of my canes, I'll take their name and give them a call when I'm ready to start a new project."

One of his recent commissions, named the *National Holiday Cane*, features personal mementos of his client's holiday celebrations. The Santa at the top of the cane has a carving of his client's grandson hidden in his beard. A motorcycle, representing one of his client's favorite pastimes, is tucked away under the Christmas tree. And writing in the Valentine hearts says "I Love You" in sign language, a reference to deaf family members.

Hershal has been approached about placing some of his canes in a museum, but for now he likes to keep his canes around the house where he can enjoy them. He stresses that each and every one of his canes is meant to be used, and he will often "wear" one of his canes to a club meeting or competition. He pays close attention to the grain when planning his carving to add strength to the finished piece, and each cane is tipped with a rubber bumper to prevent it from slipping on hard surfaces.

When it comes to tools, Hershal's workshop is filled with "just about everything available." He regularly uses both power tools and hand tools—everything from a



A commission from one of Hershal's clients led to this *National Holiday Cane* (above). The carvings on the cane were designed to remind Hershal's client of memorable family holidays. For example, the baby in Santa's beard, carved to represent Baby New Year, has the same features as his client's grandson. The cane is carved from basswood, painted with oil washes and took approximately 300 hours to carve.

Hershal's *Noah's Ark Cane* is made of basswood, painted with oil washes and took approximately 400 hours to complete. A carving of Noah's ark and a rainbow handle top the cane. Noah is shown on the bow of the ark, checking his list of animals before the rain begins to fall. Noah's wife appears on the stern of the ark. Shown in the three portals are Noah's three sons, Shem, Ham and Japheth. Noah's three daughters-in-law are hidden from view on the opposite side of the ark. Ten pairs of animals are carved into the staff of the cane.

surgeon's scalpel to a chainsaw. But he cautions beginning cane carvers that they don't need to buy everything on the market—just the “good stuff.”

“Nothing beats quality tools,” Hershal says. “They’ll last longer and they’ll make your carving time even more enjoyable. Use whatever it takes to do a good job.”

He also tells beginning cane carvers to start out simple.

“There are several ways to approach cane carving. Find a branch and carve in it what you see. Or carve a figure and then dowel it to a staff. Or carve an entire cane out of one piece of wood. If you’re just starting out, start within your own comfort zone.... And don’t forget to study.”

Hershal estimates that he himself has studied under at least 20 different teachers. He has found that the perspectives of

each new teacher have helped him to better define his own likes and dislikes.

He also encourages carvers to join a local carving club.

“A carving club is the best connection for someone wanting to get started carving,” Hershal says. “Most clubs have libraries, patterns, videos, help sessions, competitions... An active club can boost a carver’s creativity and help him improve his skills.”

Harold’s philosophy when it comes to carving is found in Colossians 3:23: Whatsoever you do, do it heartily unto the Lord. “Things just turn out better that way. I don’t go for easy,” Hershal says. “I always try to go the extra mile to make something exactly what I want.”

Carving Canes with Hershal Borders

- 1. Sketch out ideas for a theme.** Themes can be any broad topic — from a child’s favorite fairy tale, to a memorable family vacation, to an historical event. Hershal chooses a theme and then takes two to three years to collect ideas relating to that theme. Collecting ideas over a long period of time ensures that he doesn’t overlook any element important to the theme.
- 2. Work up patterns based on the ideas you have collected.** Hershal makes a pattern for each idea within the theme. For example, every element in the *Noah’s Ark Cane* — from the ark all the way down to the giraffes — has both a side view and a front view pattern.
- 3. Find a block of basswood with a vertical grain that is large enough to accommodate your cane.** Hershal starts out with a block that is more than big enough to make a cane. Starting out large and bringing in the wood a little at a time allows him plenty of room to make changes during the carving process.
- 4. Layout your patterns on the wood.** Hershal leaves no area of the staff uncarved. Each element is linked to the next through carving and texturing. This often requires shifting patterns around until he finds the best positioning — not only for presentation, but also for strength.
- 5. Carve and finish your cane with your favorite hand or power tools and paints.** Hershal uses a wide variety of tools to carve his cane — everything from knives and gouges to power tools. Every area of the cane is painted, most often with oil paints thinned with a turpentine-like product called Terp. An initial application of Terp keeps the wood from absorbing the paint and making the colors too dark.
- 6. If your cane is for practical use, cap the bottom with a rubber bumper screwed into the wood.** Hershal finds the rubber bumpers the most aesthetic and the most practical of all the cane-tipping options on the market. The bumpers keep the cane from sliding on hard surfaces and won’t detract from the beauty of the finished product.
- 7. Enjoy your creation by “wearing” your cane to your local carving club’s next event or by placing it on display in your home.**



The American Indian Cane is Hershal's representation of key events and symbols in the culture of Native Americans. Sitting Bull, the Sioux Indian who led the defeat against US forces at the Battle of Little Big Horn in 1876, is featured at the top of Hershal's American Indian Cane. General George A. Custer, the US commander who led the opposing forces, is shown just below Sitting Bull. The cane is carved in basswood, painted with oil washes and took approximately 500 hours to complete.

DESIREE HAJNY

A LIFE IN TRANSITION

By Bernie Hajny

One hundred seven dollars. It is a number that would seem insignificant to many, I'm sure. But when you bring this up to Desiree Hajny, it brings a smile to her face and represents the first of many milestones in her carving career.

The year was 1983 and the locale was Omaha, Nebraska. At this time Desiree was a high school art instructor. She had just participated in her first woodcarving show in Omaha and had come back to Bassett, Nebraska, with \$107.

"We sold a piece with a raccoon for \$92, and a couple Christmas ornaments for \$7.50 each. I don't have any idea why the pieces were priced for that amount, but I can still remember who bought them."



Biting the Biter by Desiree Hajny.



Catchin' Scent by Desiree Hajny, 1989.

For Desiree, the significance wasn't the amount of money taken in, but rather the point that someone had deemed her work worthy enough to purchase and put in his home.

Now, some fifteen years later, with a resume that includes over 500 pieces marketed nationally and internationally, six books which she has authored solely and four others on which she was a participant, plus thirteen best-of shows and over 90 first-place honors in competition, she continues to chase a dream.

"It doesn't seem like fifteen years has gone by since I got started in carving. The experiences for the most part have all been wonderful, and the people I've met I wouldn't trade for anything. I feel that I've been fortunate in that there have always been people along the way that have been supportive. At that first show in Omaha, I was scared to death... and the carvers there treated me so well. One of my other first carving experiences involved meeting Harold Enlow, and I was so impressed that he would take the time to be encouraging."

These experiences include not only creating and marketing carvings, but writing books and articles for carving journals, participating in carving and

Editor's note: Desiree Hajny's professional carving career has spanned nearly 15 years. Within that time, she has established herself as a serious wildlife artist, working in artistic circles where the medium of wood is virtually unknown.

Fine Art World

Recognizes Desiree's Art

A highlight of her carving career is her recent recognition by Wildlife Art News. She was chosen by the magazine's editors to be featured in the July/August 1997 issue and also in the premier issue of the company's most recent publication, Sculpture Forum.

"We follow the careers of 4,000-5,000 artists whose work appears fresh and creative to us," Robert Koenke, publisher and editor-in-chief, says. "Our files cover a cross-section of geographical regions, styles, men and women, and various media."

"Many people don't realize that sculpture encompasses many media, not just bronze. When we decided to feature an artist who works in wood, Desiree's name came up along with many good comments about her work."

"Desiree has a fresh, clean style. She's very creative. We feel she is one who is growing in her art. We're looking forward to seeing more of her work, and we will continue to watch her career develop."

This article, written by Desiree's husband, Bernie, chronicles her growing career.



Weary Amigos by Desiree Hajny, 1997.

wildlife art shows, teaching seminars, and serving as judge and featured exhibitor on many occasions.

How did Desiree get the carving "bug?" In an attempt to get high school art students in a ranch setting interested in the arts, she introduced carving as a unit of study. The results of the unit were two-fold.

"Many of the students really enjoyed the carving. I think that many of the skeptics saw a practical side to the arts. The biggest benefit to me was that I got to learn right along with the kids, and experiment on their projects.

Shortly thereafter, the Hajny's moved from Bassett to Columbus, Nebraska, to allow Desiree's husband Bernie to pursue his master's degree and teach in a larger school system. Desiree wanted to leave education to spend more time with their newborn son, Jeff. To compensate for the loss of her salary, Desiree was creative in her approach. Her endeavors included drawing T-shirt designs for several companies, designing greeting cards for a now defunct company in Washington, DC, and even coaching junior high volleyball.

"The drive to stay home with Jeff and the love I was developing for carving forced me to stick with the other jobs I didn't enjoy as much."

This led Desiree to her next transition.

"I was asked by John and Nancy Burke to travel with them to a show in Kansas City. The show went quite well and this opened many doors for me in the way of becoming aware of other shows and participating in them."

Since then Desiree has traveled all across North America—from Alaska to Canada to Texas—to participate in shows. Her carving career has transpired



Legacy by Desiree Hajny, 1997.



Brotherhood by Desiree Hajny, 1997.



Unfair Balance by Desiree Hajny, 1997.



Feline Confidence by Desiree Hajny, 1997.

"It's a seven-day-a-week, 12-hour-a-day job. But, I guess we've been fortunate in that it hasn't ever been a job. I love it."

For example, 1997 saw a schedule in which Desiree would teach thirteen seminars, participate in twelve sculpture/carving/art shows, give interviews for television on five different occasions, do three newspaper interviews, be featured in three sculpture sections in art publications, complete two books (one in Germany), judge three woodcarving shows, and act as featured exhibitor at two more—all the while creating and selling over 90 carvings.

1998 sees a similar schedule for Desiree, with the calendar full and booking into 1999 underway.

"I've thoroughly enjoyed the experiences and the people I've met through carving. My hope is to be able to not have to travel as much in the future. We have a son who will shortly be entering high school

and we feel we've always played an active role in his development and want to further this."

In the summer of 1997, Desiree achieved a life-long dream when her father added a workshop/studio to their home. In the past materials were always stored in the garage and around the house.

"I can't believe what a difference it makes to be able to go directly to the shop and work. When I was five dad built a playhouse in the backyard for me. I really feel like he's done the same thing again only on a grander scale."

In looking at Desiree's finished works she has always tried to convey a message in each that focuses on the simple things in life, and in many cases stresses family values. In most of her works you will see her subjects in relaxed poses doing things like yawning, stretching, panting, sleeping, or nuzzling.



Bengal Cloak by Desiree Hajny, 1997.

"My mother and father were always very encouraging and still are. Mom is a very talented artist. She had the opportunity to go to Europe and study art, but I guess I interrupted those plans. Dad is a very accomplished contractor and woodworker. I learned a very important lesson from them that I've tried to carry through life. They always told me, 'Chances are, there's always going to be someone better than you at what you're doing.'

Many of her subjects include endangered species and she usually tries to convey a message in those works. All of Desiree's works are original and she takes a great deal of pride in that.

"I love to design and feel that if I were to copy or emulate I would be cheating myself as well as the original artist. I hope that no one ever views my work and says, 'You carve just like...'

The majority of Desiree's earlier works focused on mammals and were illustrative in nature. In the past year or so she has added a twist to her works, continuing to do parts in an illustrative manner, but adding stylistic and interpretive components as well.

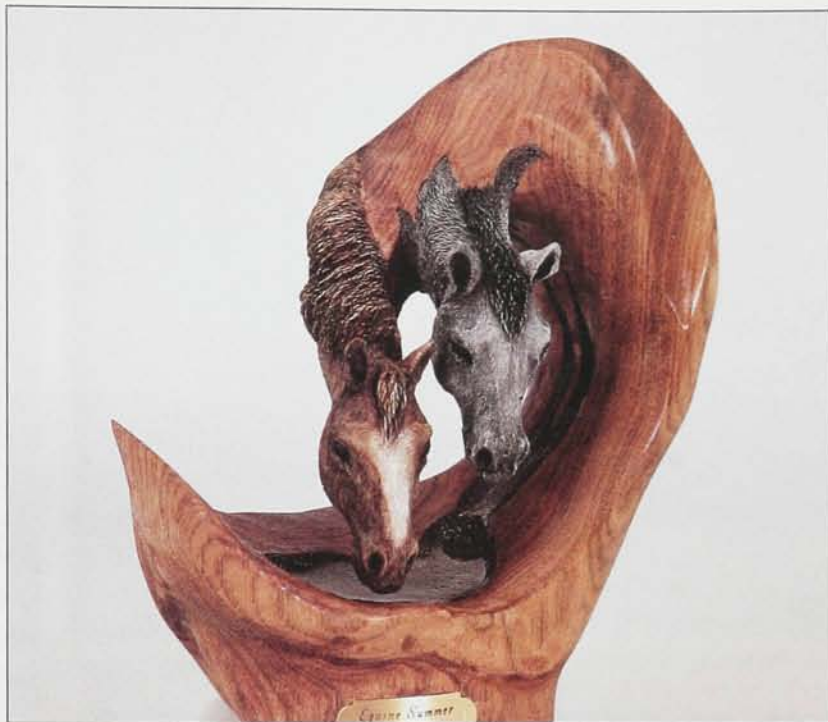
"I really enjoy the design factor in each of my works, and this gives me room to expand and grow. It also allows for me to show the grains, as well as the flow in each sculpture created."

This transition has allowed her to become more visible in not only the wildlife art world, but in the art world as well. She has recently been featured in the sculpture editions of *Sculpture Forum*, *Wildlife Art News* and *InformArt*.

"I feel quite proud to have my works presented in these publications. In the past, woodcarving has been looked upon with some disfavor in the arts circles. I think it is important to let the art world know that wood sculpture can be presented in a unique manner, and that there are viable artists working in this medium."

On her transition to wildlife and art/sculpture shows, she adds, "I love the diversification. It's fun to go to a wildlife art show or sculpture show and be the new kid on the block, so to speak. I also enjoy going to carving shows very much."

Desiree is usually very easily recognized at the carving shows, either because of her past works, books, or seminars.



Equine Summer by Desiree Hajny, 1997.



Within by Desiree Hajny, 1997.



Family Tree by Desiree Hajny, 1996.



Cold Morning Jaunt (close-up) by Desiree Hajny, 1991.

"I hope I've been as gracious to people at the carving shows as many were and have been to me. I know how much it meant to me when I was getting started and people took the time to visit with me and be encouraging. It's something that always excites me; to visit with someone who is as excited about their projects as I am about mine."

Desiree has authored five books for Fox Chapel Publishing Company and enjoys the challenge involved in each. Each is sub-titled *An Artistic Approach* and that is what she has tried to achieve through each.

"My goal in teaching or writing books is to get the person involved in utilizing what they've picked up from me and adapting it to meet their needs. Just as I mentioned above that I wouldn't want to have someone say that 'Desiree Hajny carves just like....' I would hope my students and those reading my books would take the same approach and not want to carve 'just like Desiree Hajny.' I think if someone does, they're selling themselves short."

This past summer Desiree had the opportunity to go to Germany to work on a book there, and recalls the experience.

"I think I put some pressure on myself in that in some small way I think I was representing the American carvers, and I didn't want to let them down. Hopefully I didn't. I know the experience and what I learned will be an invaluable aide in my future works. It was interesting because there were some philosophical differences in how to complete the carving, but I think we both were flexible enough to bend and learn from each other."

Desiree attributes much of her success to being a flexible person and willing to listen.

"When I design a project my sketches are pretty crude. I don't want to be totally committed to a project that I may want to change. I have loved teaching the seminars and feel that I've learned a tremendous amount from the experiences. I think people always have much to share if you're willing to take the time to listen."

Her advice to those interested in improving on their carving: "Be prepared to actively listen concerning those areas in which you need improvement when you are seeking assistance. Critique is not just a painful process, but can be a growing one also. I'm not any different from anyone else in that regard. It hurts to hear someone critique something you've put your heart and soul into."



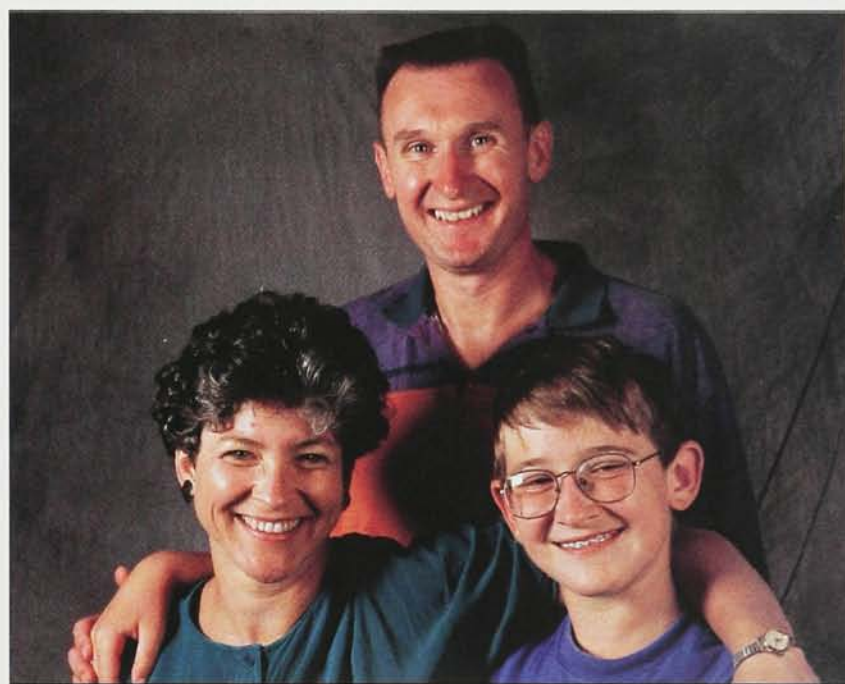
Frosty Guardian (close-up) by Desiree Hajny, 1995.



Fox Tale by Desiree Hajny.



Loving Sanctuary (close-up) by Desiree Hajny, 1993.



Bernie, Desiree and Jeff Hajny.

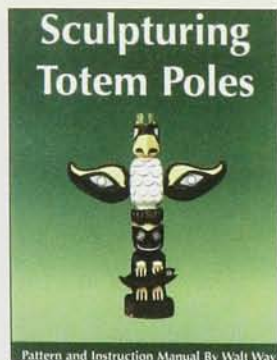
When it comes to participating in a seminar she offers this suggestion: "Try to focus on one area that you feel you need work on. Usually the time constraints prevent the instructor from covering all areas with each student in the manner they would like. Several years back I took a seminar with renowned sculptor Jerry Balcia. My objective for the class was to learn as much as I could from him about cat's ears and the way they bent in certain poses. I was quite happy with what I picked up."

What's the next transition for Desiree? She sheepishly smiles and indicates that she has some plans for carvings in the future that will probably surprise some. But these are things she has been planning on attempting and now feels ready.

Her final comment pretty much sums up Desiree's outlook not only on carving but life: "What's the point of trudging through life? Life is too short. There are new challenges every day and meeting these challenges can not only be rewarding but enjoyable!"

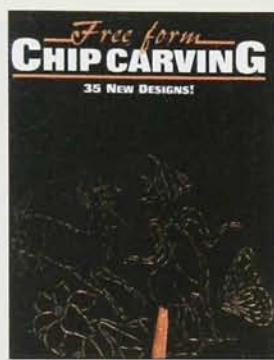
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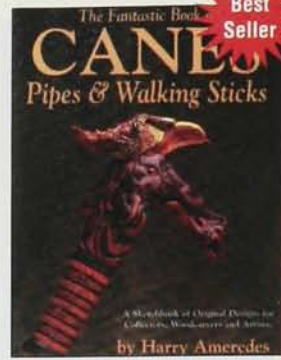
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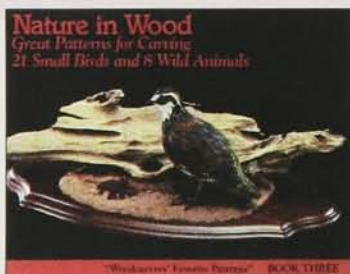
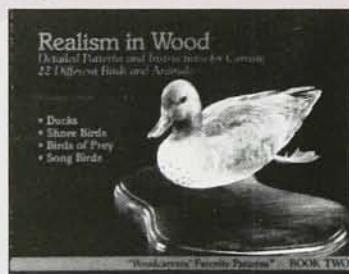
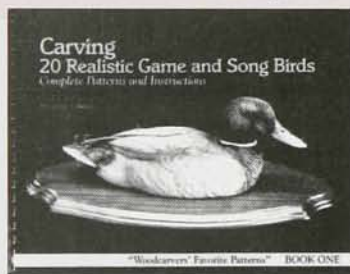
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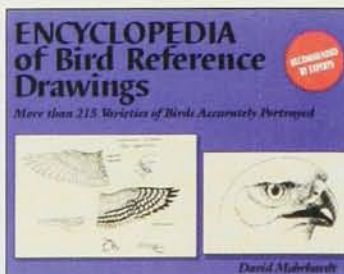
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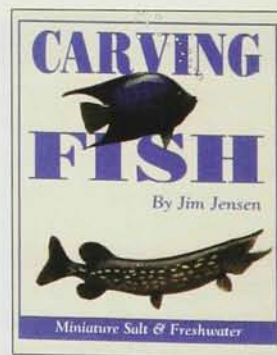
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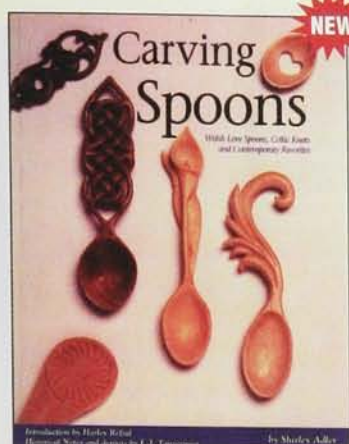
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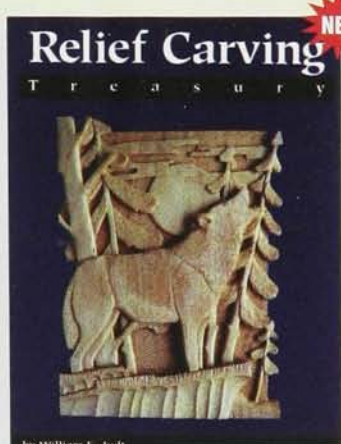
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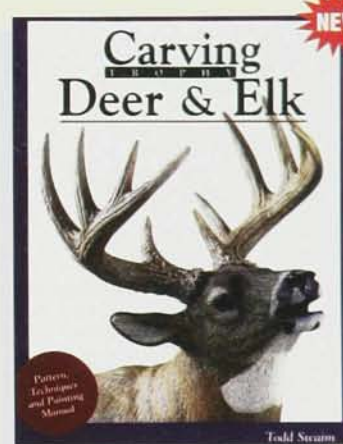
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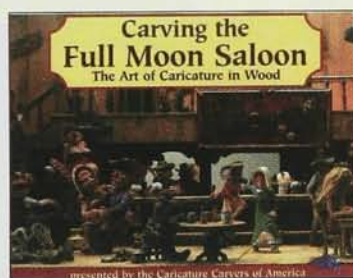
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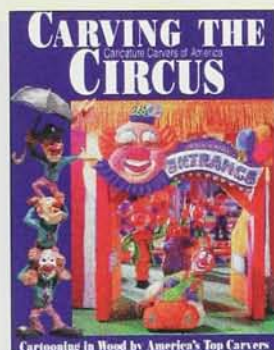
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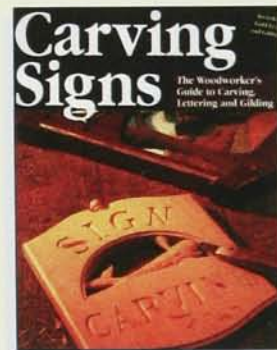
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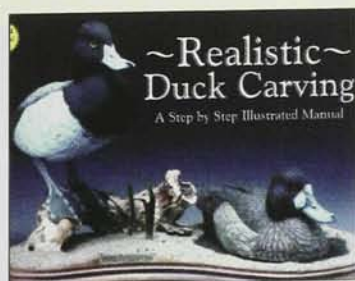
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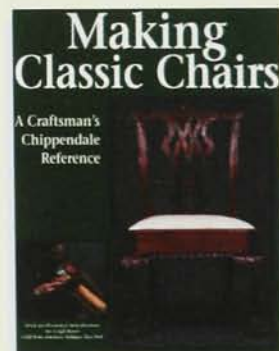
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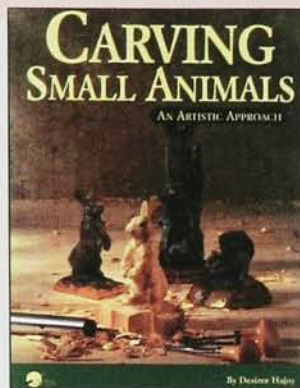
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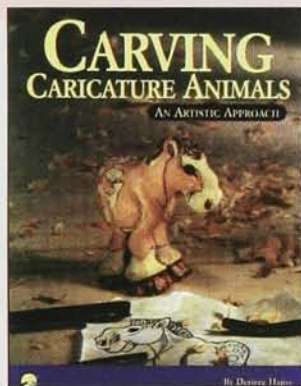
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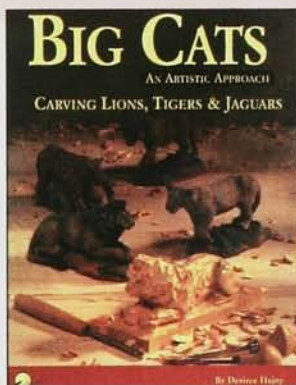
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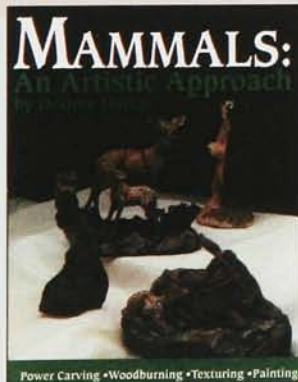
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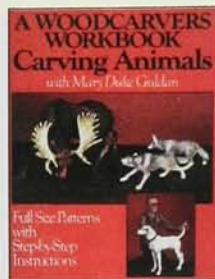
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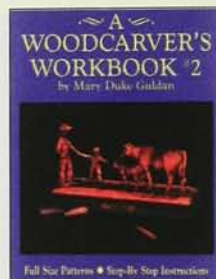
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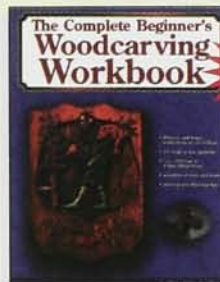
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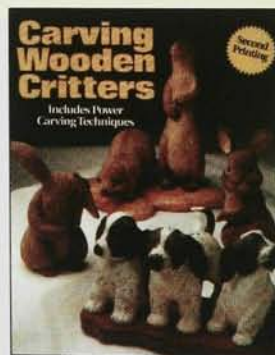
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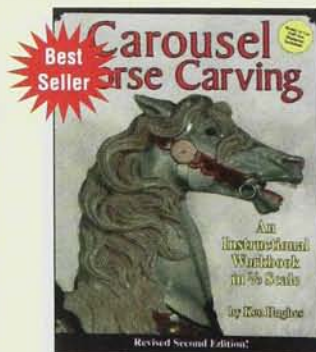
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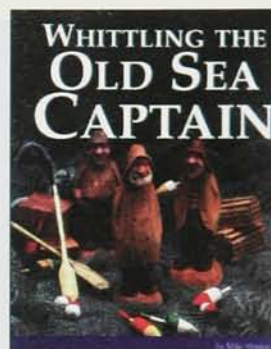
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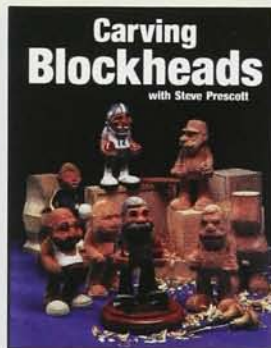
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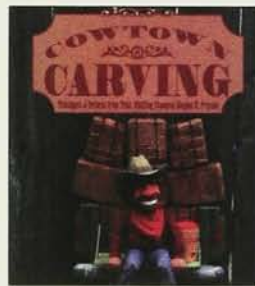
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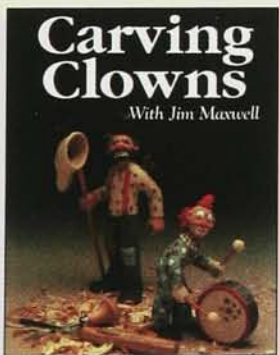
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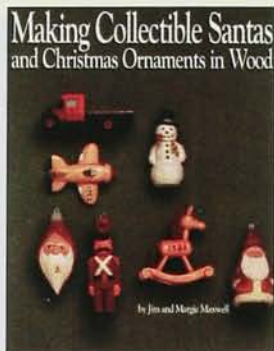
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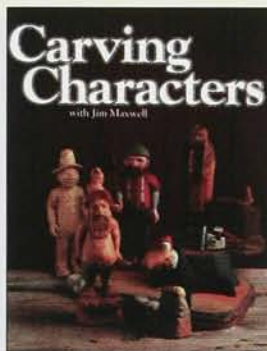
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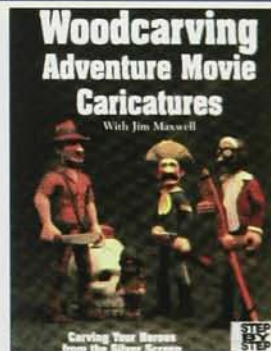
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FIGURE 1

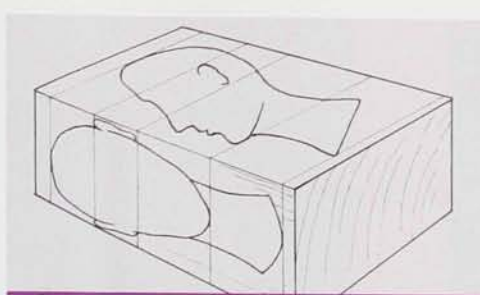


FIGURE 4

Carving Facial Expressions

BY IAN NORBURY

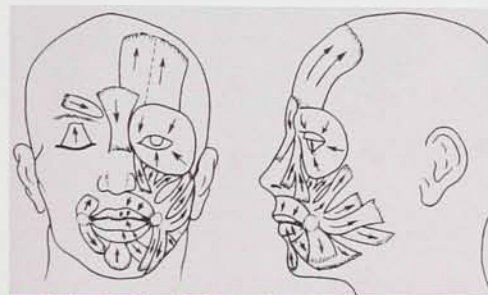


FIGURE 2



FIGURE 3

Before carving expressions, it is necessary to establish a basic face, virtually devoid of expression, which can then be used as a point of reference. The drawings in Figure 1 and Figure 2 show a diagrammatic representation of the facial muscles and the way in which they work.

Study the drawing in Figure 3. The face is expressionless—vacant, as we would say—no wrinkles, no frown, no smile. The only features are those formed by permanent physical features, the eyebrows, eyeballs and lids, the infra-orbital furrow, the naso-labial furrow, the pillars of the mouth, the nose, the chin boss. Even some of these shapes are very soft and subtle and can only be perceived by judicious lighting. It would be very easy for me to carve a large head, say two thirds life size, with hair and other encumbrances well out of the way to facilitate the work. However, long experience of teaching carvers has shown me that most of them are working on a small scale because the figures they carve are quite small. Even on a statue about three feet high, the head would only be about six inches, and few carvers aspire to that size.

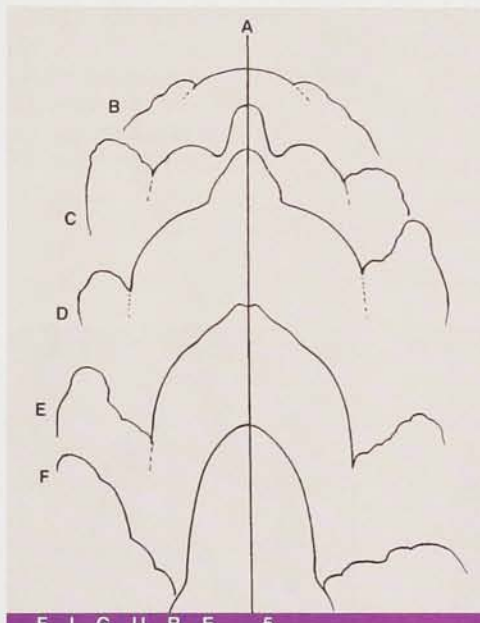
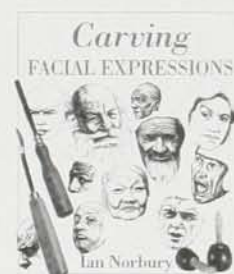


FIGURE 5

British woodcarver Ian Norbury is justly famous around the world for both the quality of his carved pieces and the clear method of instruction he outlines in his books. Mr. Norbury's work appears in numerous prestigious collections both in Britain and abroad. We are pleased to present a brief excerpt from his latest work -



"Carving Facial Expressions" recently published by Linden Publications (1-800-345-4447 - \$18.85 post paid).

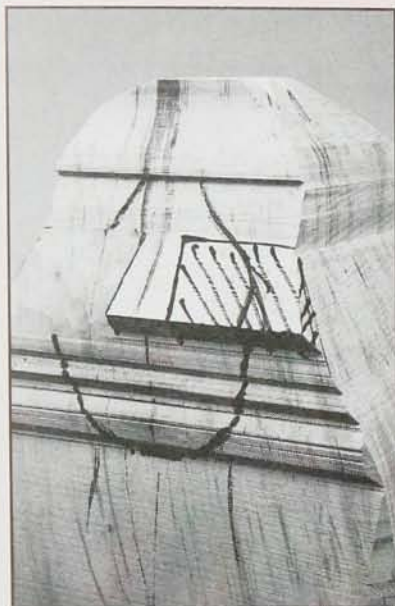
Bandsawing and Marking Up

In this example, the head is four inches high, which although still quite large for a figure, uses the same basic technique as a smaller one, which are in some ways different from those used on a larger head. Measurement becomes less precise with a small scale, a cut of the chisel can alter the face disastrously; edges become perilously thin.

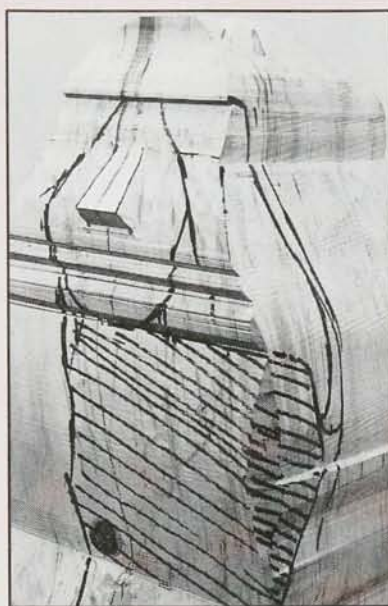
Also in this example, the hair is in the way. This means that the profile can only partially be bandsaw and the front view is only the outline of the hair. This makes accurate bandsawing even more imperative than usual because the bandsawn outline must be used as the reference point for measuring to locate the face.

The block of wood must be planed perfectly square to avoid inaccuracy and the drawing traced on very carefully, using a square around the block to ensure that various points on the two profiles are dead level, as in Figure 4.

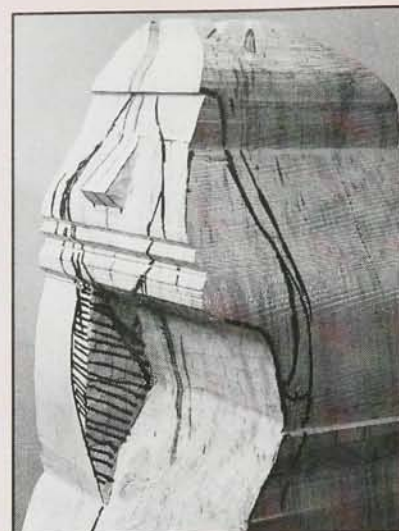
When the block has been bandsawn from both sides, the first move is to draw in the center line "A" (see Figure 3) locating it by measuring from either side. Then measure outwards from the center-line along lines "B," "C," "D," "E" and "F" (see Figure 3) to the outline of the front view of the face, carefully drawing this onto the wood. Figure 5 shows the cross section of the face at each of the points noted in Figure 3.



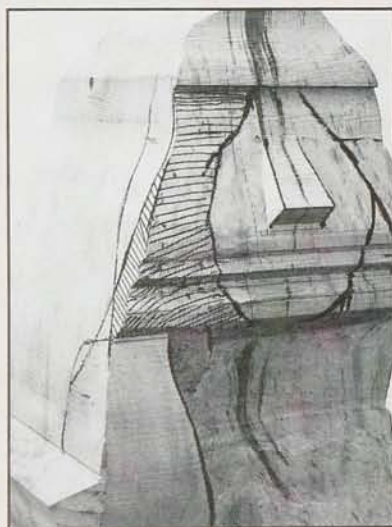
Now measure from the center to the sides of the nose at the nostrils and at the bridge, drawing the wedge shape shown above. On the side of the head, draw in the line down the length of the nose. The area on both sides of the nose can now be cut away.



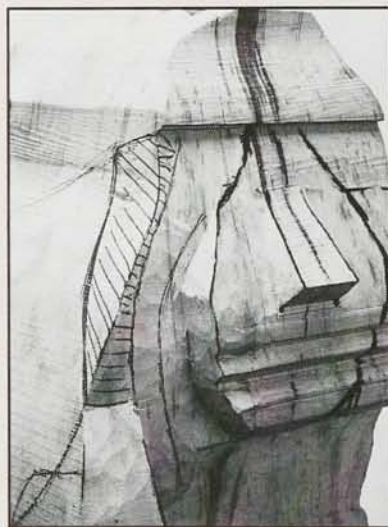
Redraw the outline of the face. Next draw in the line of the hair running down the chest on the front and the line of the neck and chest on the side.



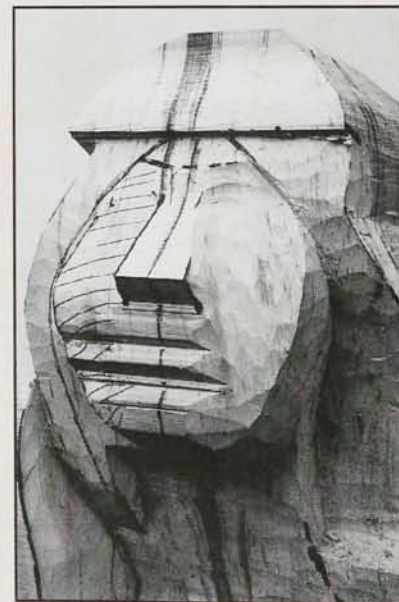
The waste areas should be cut and removed neatly and cleanly, taking both surfaces square across into a clean square corner. Another area of waste wood is now removed at the left of the neck.



Draw hatch marks or parallel lines on the next area to be removed. Cut this away taking care not to cut into the side of the face.



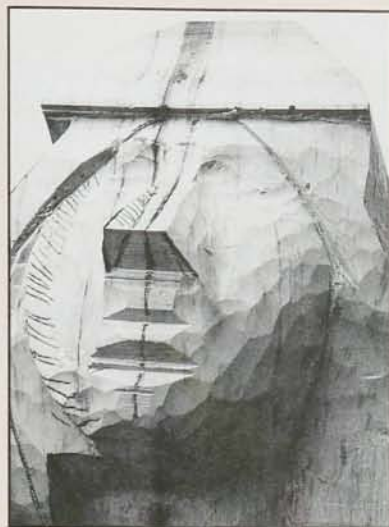
Once more a small area is removed, and the face is accessible for carving.



Remove all the front surface on both sides of the nose, mouth and chin, taking it back to the level of the front of the eyelids.



Where this area runs up to the middle of the face, the corners should be rounded with a gouge, not cut in square.



The corners of the face resulting from these cuts can now be rounded. Study the cross sections in Figure 6 to get an idea of the shape you are working toward.



When the curved shape of the face has been established, the location of the eyes should be carefully measured and marked in as circles.



At this stage on a small head, I find it easier to use a rotary burr rather than chisels. Start with a 3 mm ball shaped cutter, stroking the wood from side to side. Hollow out the areas around the eyeballs, leaving them protruding as shallow domes. Pay close attention to the inside and outside corners, where there are deep recesses.



Next, move down to the wings of the nose. Having measured the length of the nose from the tip to the back of the nostrils, reduce the cheeks until you have achieved the correct length. A smaller burr will be necessary in the tight curve around the nostrils.



The lips and chin can now be roughly shaped. The basic shape of the face should now be complete.



The burr can also be used to make the initial shaping of the upper eyelid. Make this deeper than occurs naturally to compensate for the shadow created by the lashes. Check for symmetry and correctness of shapes.



After the eyelids have been roughed in with the burr, cut in with small shallow gouges and use a sharp pointed knife to form the spherical shape of the eyeball.



Notice the eyeball is tilted forward so that the top lid is well in front of the bottom one.



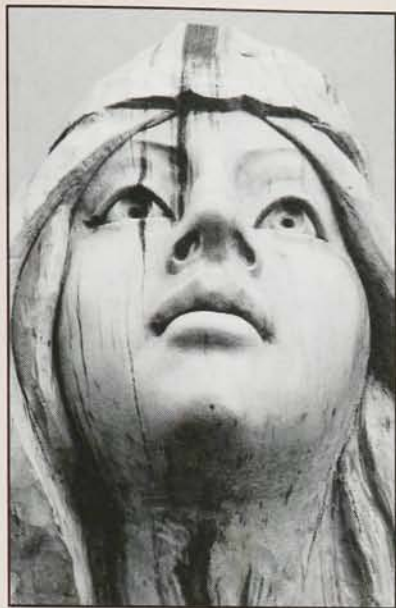
Also, the top lid is undercut, sloping upward and backward underneath to create a dark shadow, while the bottom lid slopes forward, thus catching the light.



The iris can be cut in after the eyeball has been sanded to a perfectly smooth curve. Draw the iris on the eyeball, then, using a ball-ended burr, hollow the circle into a saucer shape, smoothing it with a diamond burr.



Drill a fairly deep hole for the pupil using a burr. The iris can be taken up under the top lid.



The lips are now shaped. Measure carefully from the bottom lid of each eye to the corresponding corner of the mouth. The joint of the lips must be deeply cut and curvaceous, and the lips must be well rounded and full. At the corner, there is a slight depression and all surfaces roll into the corner—there should be no sharp lines. The area above the top lip is slightly hollowed so that the lips curl outward.



Very subtle shaping beneath the eyes, along the cheek bones at the sides of the nose and round the chin are now necessary. On the boxwood carving shown, I used a scraper for this, but on a softer wood a riffler file or coarse abrasive could be used.



Continue shaping the face until the cross sections on the carving match those in Figure



Looking at the face from all angles will help you find areas that need additional shaping. When finished, sand the face starting with 80 grit and working through to 240. Do not start with a finer grit or you will end up with tool marks on the finished surface.

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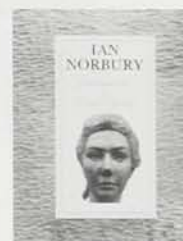
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MOUNTAIN LION

One of America's fast disappearing big game animals. Beauty and gracefulness hardly describes this hunter of the wilds. If properly carved this large cat will be your masterpiece.

To do a good job on the head and face I would suggest sawing the head separate from the body, in ensure the proper grain for your detail work around the head. I started with a 3" by 5" piece of basswood. I penciled in the side pattern and sawed out all 4 legs as shown. Then I replaced the sawn out piece and penciled in the top pattern. Saw this out. This should give you a rough oversized piece. Now take a coping saw and remove two legs from each side. You now have your lion standing on 4 legs. Saw out the head and neck and carve the head. Take your time, this cat's head is a beautiful thing, note the drawings on pattern. When you have the head just the way you want it dowl the neck and glue it to the body (perhaps you'll want to turn it slightly, this is your option). Now carve the neck and body, pay attention to the form of muscles, if you can capture these you'll have a beautiful carving.

Note detail of the paw. Be very careful when you start shaping the tail. You will have a problem with grain there. One way to avoid that would be to straighten the tail out, but you will lose some of the cats character. To finish this beauty, sand very smooth and I prefer to put in the silken-like hair with a fine burning iron and short strokes following the pattern drawing on this page.

Select a proper mount for this beauty, you can either paint him or leave him as is. You will find if you have burned in the hair lines the lion will have a pleasing color by just rubbing in some tung oil.

Note, only Side. Top and Front views are to scale. Rest of drawings are for reference only.

Pattern by George Lehman, author of "Carving 20 Realistic Game and Songbirds", "Realism in Wood" and "Nature in Wood". Copyright, Fox Chapel Publishing.



Top View -
Bandsaw Cutout Pattern

SAW OVERSIZED

Cut

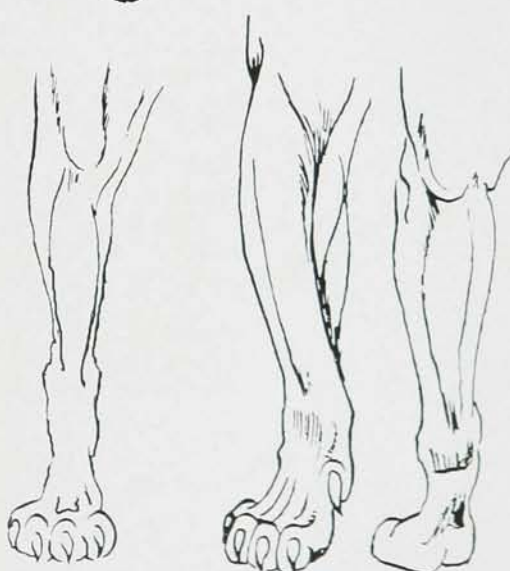
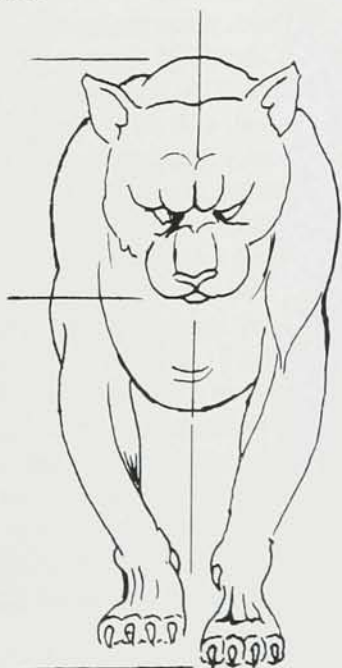
Cover Joint with
Plastic Wood

Enlarge 166% on
photocopier.

Side View

Front View - enlarge
166% as for other views
above

Reference drawings of Face
and Legs



COTTONWOOD SPIRITS

by Joyce Buchanan

Bark carving is an addictive pastime. Every tree, every piece of bark has its own spirit and its own personality just waiting to be "found" by some eager carver. For me, the addiction to bark carving began when I took a short course in bark carving. I found I was delighted with the little faces that "emerged" from the bark. Over the years, I have come to call these faces I find in the bark Cottonwood Spirits.

While other kinds of bark can be used in bark carving, I have found that the bark of the cottonwood tree is the best. It has the depth and solidity necessary for bark carving and can be easily found, if you live in the right area (see the sidebar on the growing regions of the cottonwood tree), or purchased.

To find suitable cottonwood bark, look for an old, large, dead tree or its stump. The tree may be fifty to one hundred feet tall and two to four feet in diameter. The bigger the better, because bigger trees will have thicker bark. Stumps are usually found in river valleys or in close proximity to plentiful water supplies. Start your search in areas that have old stands of trees where no logging, or at least a minimal amount, has taken place. Remember to ask permission if the area is on private property, and never leave any signs of your presence—whether you're on private or public land.

Bark on a dead tree's trunk is usually easy to remove. Just grasp a rib and pull. Sometimes I've had to pry the bark off with a tire iron, rock-hammer pick or long screw

driver. But, if the bark is dry and the tree is completely dead, the bark should come off easily.

When you collect your own bark, look for a dead tree with bark that is at least 1 1/2 inches thick. Many of the ribs you find will be fairly straight, but you'll want to collect oddly shaped ribs as well. Any with twists or bulges or any ribs fastened together offer an opportunity to carve a greater variety of faces.

Preparing the bark for carving is a fairly simple process. First, use a wire brush to firmly brush away any loose material from the front of the bark and to clean away any lichen or debris that has accumulated in the cracks. Second, use a very shallow round gouge or a plane to clean the fibers and discoloration from the back of the bark. Third, place the bark in the oven and heat it at about 225 degrees for at least half an hour. (CAUTION: Carefully watch very dry wood, as it could ignite from the heat in the oven.) And finally, after the bark has cooled, remove any debris from worm or larvae holes in the wood and plug the hole with wood filler or bark sawdust mixed with glue.

You are now ready to find the Cottonwood Spirit hidden within the piece of bark. The faces I carve are imaginary, and realism is only an illusion. Strict adherence to symmetry and correct anatomy is unnecessary, unless you wish otherwise. Just begin carving, using your favorite carving knife and gouges, and let the shape and contours of the bark dictate what type of face your Cottonwood Spirit will have.

*Joyce Buchanan is the author of *Bark Carving*. (\$12.95, Fox Chapel Publishing, 1-800-457-9112).*

Examples of carving made from cottonwood collected in the province of Alberta.



All About Cottonwood

The Cottonwood tree is also known as Balsam Poplar, Black Poplar, Black Cottonwood, balm of Gilead, Rough-barked Poplar and Tacamahac. It is a tree of medium size displaying very "ribbed" bark.

Black Cottonwood—found in Alaska south through Western Canada, Washington, central and northern Idaho, western Montana, northern and western Oregon, northern California and the Baja California Peninsula.

Eastern Cottonwood—extends east from the Black Cottonwood's range, prevalent in river valleys of southern Alberta and Saskatchewan (Canada, western North Dakota, Nebraska, Kansas, Oklahoma, Arkansas, Missouri, Iowa, eastern Texas, northern Louisiana, Mississippi, Alabama (except in isolated areas), much of Georgia, central and eastern South Carolina, central North Carolina, central and southern Minnesota and Michigan, Indiana, Ohio and Illinois. Isolated areas also occur in Virginia, West Virginia, Maryland, Pennsylvania, New York, Vermont, New Hampshire, Massachusetts and Connecticut, northern and western Kentucky, and central and western Tennessee.

Freemont Cottonwood—found in isolated areas of California, Arizona, New Mexico, Utah, Colorado, and western Texas.

Narrowleaf Cottonwood—found in isolated areas from Idaho south, through Utah, New Mexico, and into central Arizona.

Arizona Cottonwood—found in isolated areas of Arizona, central New Mexico, and western Texas.



Here's enough bark to provide carving material for many months. Look for bark that is at least 1 1/2" thick, though thicker bark is always better. Collect both straight-ribbed bark and bark that has bulging or twisted ribs.



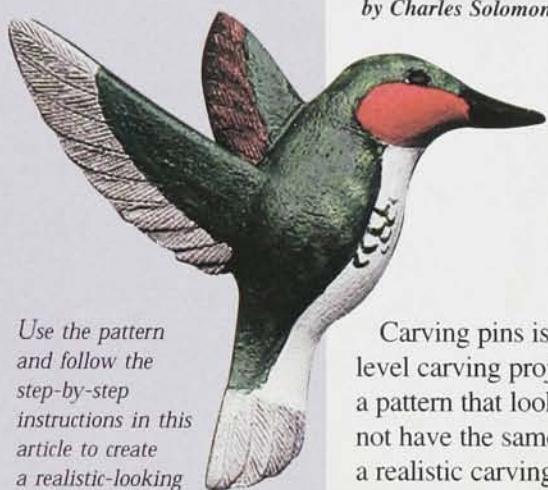
Look for old dead Cottonwood trees (above) and tree stumps in riverbed areas or near water sources where trees are very old and little, if any, logging has been done. The bark can be removed easily, either with one's bare hands or with the aid of a tire iron.

This is a fine example of a Balsam Poplar (right). It is over one hundred years old with an approximate circumference of fifteen feet at the base. This tree is still alive, and of course, one would not try to remove the bark! Someday, when it dies, the bark will make good carving material.



CARVING A HUMMINGBIRD PIN

by Charles Solomon and David Hamilton



Use the pattern and follow the step-by-step instructions in this article to create a realistic-looking hummingbird pin.

Charles Solomon is a professional biologist and an affiliate faculty member in the Fishery and Wildlife Biology Department at Colorado State University. Dave Hamilton is an ecologist by profession, working primarily in wetland management. Both are avid carvers and regularly compete in carving competitions. Carving Hummingbirds, their first jointly written book, was published by Fox Chapel Publishing Company in 1996.

They suggest this simple project as a good one for beginning hummingbird carvers.

Carving pins is a beginner or intermediate level carving project. The goal is to develop a pattern that looks like the subject, yet does not have the same level of detail or realism as a realistic carving. This article includes instructions for making a realistic-looking hummingbird pin and an overview of how to make a stylized hummingbird pin.

Realistic Hummingbird Pin

Hummingbirds are excellent subjects for pins due to their small size and easily identifiable characteristics. On the following pages, you will find a pattern and step-by-step instructions for carving a realistic hummingbird pin. The project includes some feather detailing and painting. You may use the pattern as it appears on the next page or alter it to suit your needs.

Materials List

- 1/4" thick basswood
- 2mm eye
- sanding sealer and lacquer thinner or Deft
- gesso
- raw umber
- mars black
- naphthol crimson
- cadmium yellow
- hooker's green
- titanium white
- burnt umber
- pin backing
- 5-minute epoxy
- acrylic sealer spray

Tool List

- carving knife or power carving tools
- 120, 150 and 220 grit sandpaper
- 00 and 000 steel wool
- toothpick
- woodburner with 5/32" knife tip
- paint brushes

wing should be separated from the bottom wing and cut deeper.

- Shape the body, wings and tail. Sand, first using a sanding drum or sandpaper, then using 120, 150 and 220 grit sandpaper, followed by 00 and 000 steel wool.
- For a natural finish, apply Danish oil to the wood with a cotton rag or 000 steel wool. Let it dry for 30 minutes, then buff with 000 steel wool and reapply the oil. Let the piece dry overnight, buff again and reapply the oil. Repeat this process as many times as needed to obtain the desired finish.
- Attach a pin back to the back of the hummingbird pin with 5-minute epoxy as shown in the step-by-step photos for the realistic hummingbird. Initial or sign your finished pin.

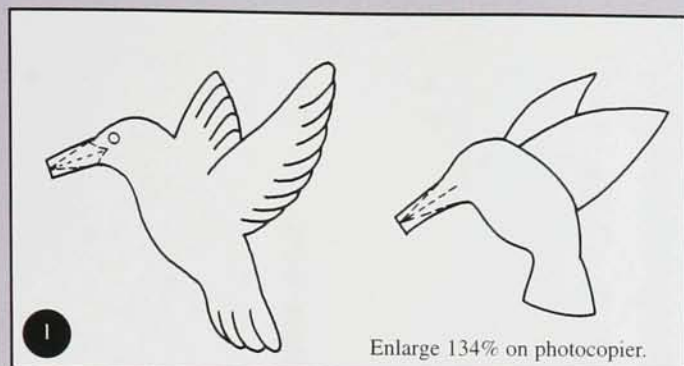
Stylized Pin

The pattern for a stylized pin, which also appears on the next page, is a more interpretive expression of a hummingbird. Many of the steps used in carving the realistic hummingbird pin are used in completing the stylized pin. Use the following guidelines to make your pin.

- Instead of using basswood, use a hardwood, such as walnut, for the stylized pin. Line up the bill with the grain, just like for the realistic pin.
- Stop cut at the junction of the wings and the body. As in the realistic pin, the top



A second pattern can be used to create this stylized version of a hummingbird.



Enlarge 134% on photocopier.

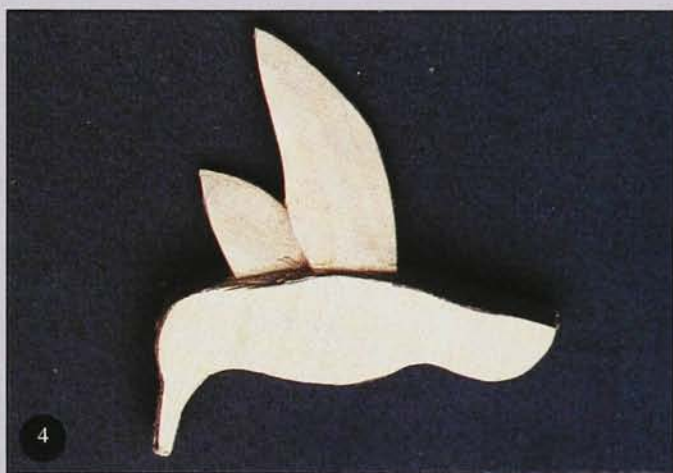
1. Begin by transferring the pattern on the left to a 1/4 inch piece of basswood. (The pattern on the right is for a stylized pin and should be transferred to walnut or other hardwood.) Make sure the hummingbird bill is parallel with the grain of the wood, as indicated by the arrow.



2. Carefully cut around the pattern with a coping saw, scroll saw or band saw.



3. Make a stopcut, as indicated by the black arrows, on the front and back of the pin with a knife or cylinder diamond. The stopcut will keep subsequent cuts from cutting into the body of the hummingbird. Remove wood from the tip of the wings to the stopcuts. On the front of the pin, the highest point of the bottom wing is the tip of the outermost primary feather. The lowest point is the tip of the secondary nearest the body. You should have a slight bevel from the outer wing to lower wing. The top wing is cut deeper than the bottom wing. This gives the impression that the wings are on each side of the body.



4. Remove a small amount of wood (approximately 2mm) from the top wing. This cut is only about 7mm from the body toward the wing tip. The purpose of this cut is to indicate a separation between the two wings. The wings can now be tapered and shaped to final form.



5. Define the tail using your knife or a flame-shaped ruby carver. The tail should be thinned at the base and dorsal side and tapered toward the center tail feather. This cut should start to define the area between the tail and the lower belly. Next, round the front of the belly.



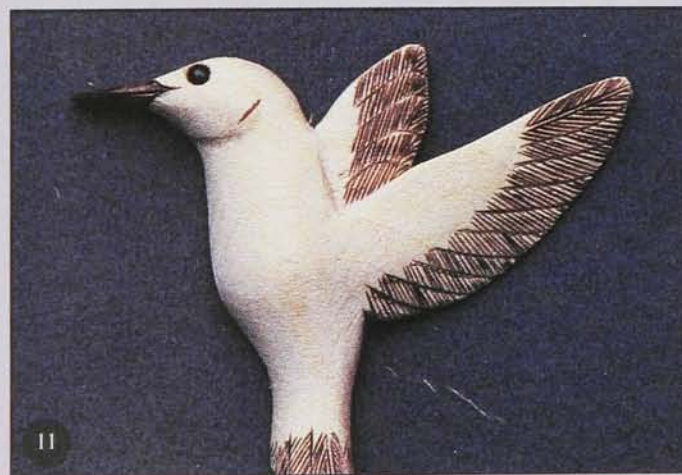
6. Round the area under the chin (gorget) and the bill using your knife or the flame ruby. The cheek pouch, eye and bill can be sketched on the pattern with a pencil and then shaped with your knife or flame-shaped ruby carver. Define the area between the neck and head and round the area between the body and wings.



7. Sand the entire pin to shape using 120 grit sandpaper followed by 150 and 220 grit sandpaper. A cloth-backed Swiss sandpaper works great for this step.



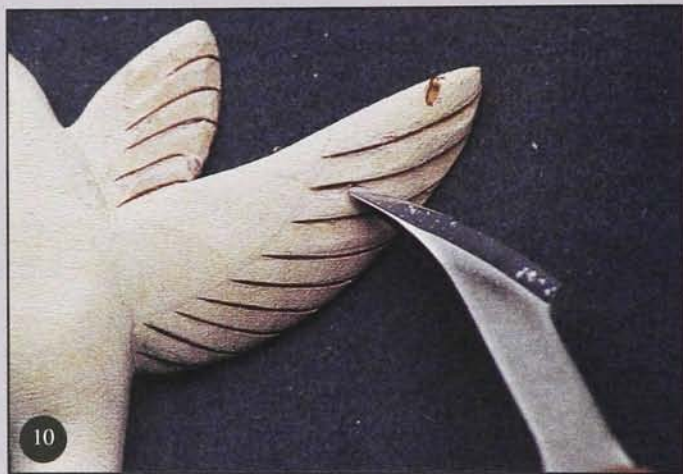
9. Using a woodburner with a 5/32 inch knife tip, outline the primaries, secondaries and tail feathers. Burn the separation between the upper and lower mandibles on the bill. Burn the entire bill with the side of the burner tip to strengthen it or add a few drops of penetrating super glue. Remove some wood between the gorget and the body to further define this area. Drill a small eye hole with a flame-shaped ruby carver or a bullet-shaped pink stone.



11. Burn the individual barbs on each primary, secondary and tail feather with the 5/32 inch knife tip burner. Clean the entire pin with a stiff tooth brush or 000 steel wool and then with a soft rotary brush. Brush with the direction of the burn lines. Next place a small amount of plastic wood in the eye hole and insert the 2 mm eye. After the eye has dried (approximately 30 minutes), seal the pin with a 50:50 mixture of lacquer thinner and sanding sealer or Deft. Let the pin dry for 30 minutes and rebrush with the rotary brush or 000 steel wool.



8. After the sanding is complete, resketch the cheek pouch, eye and bill, and sketch in the primaries and secondaries with a soft lead pencil. I usually place eight to ten total feathers on the bottom wing and four to six on the upper. There is no need to sketch feathers on the back side of the pin.



10. Next, relieve the feathers using a knife or safe-end diamond taper in a high speed grinder or a flexible shaft machine. The purpose of feather relief is to create the impression of depth in the feathers. Relieve above the burn line on the top wing and below the burn line on the bottom



12. Use the stiff, synthetic brush to paint the pin with gesso. Do not add water to the gesso. Use one or two coats, enough so you do not see brown marks from the burning. Be careful not to fill the burn lines with gesso.



13. Mix a small amount of raw umber (10%) with mars black (90%). Add enough water to the paint to thin it to the consistency of 2% milk. (All of the steps in the painting will use water to dilute the paint mixture. Apply the paint mixture to the bill. Use three to four coats and dry the paint between coats with a hair dryer. For the gorget, use straight naphthol crimson diluted with water. Apply three to four coats and use a hair dryer between coats.



14. Mix cadmium yellow medium (10%) to hookers green (90%), dilute it with water, and apply it to the head, back, sides, middle tail feather and wing coverts. Use three to five coats and add an additional amount of cadmium yellow medium to the original mixture on the last two coats. Make the head a little lighter than the rest of the body. For the breast, belly and rump, add a small amount of raw umber (3-5%) to titanium white and dilute it with water. Apply three to four coats.



15. Apply three to four coats of straight burnt umber diluted with water on the primaries of the top wing. Mix raw umber (10%), mars black (5%) and titanium white (85%) to obtain a silver color. Add water and apply three to four coats to the primaries on the bottom wing and to the tail feathers. A darker color is used on the top wing because it shows the darker upper surface of the wing. The bottom wing shows the lighter underside of the wing.



16. Dab a 50:50 mixture of cadmium yellow medium, hooker's green and water to create random spots (approximately 10) on the green sides of the body.



17. Clean off the eye with a toothpick and touch up around the eye if necessary. Use some of the original green mixture and paint the outer edge of several breast feathers at the edge of the white and green border between the breast and the sides. When the paint is dry, apply a coat of acrylic sealer spray to protect the finish.



18. Place a pin back on the back of the hummingbird pin with five minute epoxy. Let the epoxy dry, then sign or burn your name or initials on the back of the pin.

The set of Hopi Indian Kachina dolls was carved not by Hopis but by Navajos. The Hopis consider the Kachina as a religious symbol and would not turn it into a game figure.



THE CHESS



This miniature set was carved by Alexander Kornev of Russia.

The Civil War set was carved by Kevin Wolff of Capitan, New Mexico in 1980.



MUSEUM

*By Roger
Schroeder*

(Editor's Note: All of the chess pieces photographed are made from wood.)

Floyd and Bernice Sarisohn have been called the king and queen of chess collecting. With nearly 800 sets in their possession it's a fitting title.

Though no one person invented chess, the game probably originated in India about 1,400 years ago as a means of plotting military strategies. It was known as *Chaturanga*, the "army game." It spread to the Middle East and then Europe. By the 13th century, chess was played on the checkered board we are familiar with today.

Though the game is assuredly followed in every country in the world, the serious collecting of chess sets is limited to a number of people who would barely fill a small town. That figure is somewhere between 1,500 and 2,000.

What is the appeal of chess set collecting? The combination of materials used and themes is limitless. There are chess pieces made of wood, glass, ceramic, stone and ivory. Some are even fashioned from precious metals encrusted with jewels. Themes add another fascinating dimension to chess sets. Most of us tend to think of chess pieces on opposite sides of the board as virtual mirror images of each other, differentiated only by contrasting colors such as black and white. But the creative sets that the Sarisohns have collected often reflect the themes of conflict: Confederate Army pieces battle Union soldiers;

Democratic campaign figures oppose Republican ones; fruits are pitted against vegetables; Arab figures face off against Israelis. Literary, historical, sporting themes abound.

The Sarisohns got started as collectors 45 years ago. It began with a gift that Bernice gave Floyd before they were married. After 20 years, the couple had some 150 sets. But when the Chess Collectors International was formed in 1984 and a network was established, they quickly amassed the largest collection in the world.

Chess Collectors International puts out a newsletter, *The Chess Collector*, and hosts a biennial convention that usually meets in major cities such as Vienna, Paris, London, and Washington, D.C.

The Sarisohns call their home a museum. Rooms and basement are filled floor to ceiling with sets neatly displayed. And although you can't walk up to their door and find a turnstile and ticket booth, you are welcome to view their collection. They ask interested visitors to call or write to make arrangements. Their phone is 516-543-1330. Or write to The Long Island Chess Museum, P.O. Box 166, Commack, N.Y. 11725. If you want to carve them a set, the Sarisohns would love to hear from you.



This set from Poland came with a large chess table and benches.



The cowboy and Indian set was carved by Keith Morill of South Dakota.



This Old West was made in Italy in the 1970s by a carving firm called ANRI.



This Austrian set was made in the early 1900s. Note that the bishop is represented by a postman.



Figures from J.R.R. Tolkien's Lord of the Rings trilogy was carved by Dr. John Moon, a retired physician from Washington state.



The set of Snow White and the seven dwarfs set was done by Alexander Kornev of Russia.



The waterfowl set was made by an artist in Maryland.



The set of Arabs and Israelis is made from olive wood and comes from Israel. Note that the bishop is Moshe Dayan and the castle is the Wailing Wall.



An award-winning set of fruits and vegetables was carved by Juan Sanz from Mineola, New York.



The Russian folklore set pits good witches against bad.



Sea lifewas done by David Stevens from Taneytown, Maryland, in 1980.

LEARNING FROM THE MASTERS

By Dave Stetson, photography by Roger Schroeder

PART ONE CARVINGS OF ANIMALS



For nearly 15 years I have been collecting woodcarvings. Favoring American, Canadian and European carvings, I have amassed about 250 pieces. When Dave Stetson, president of the Caricature Carvers of America, paid me a visit and we got to talking about my collection, I realized that Dave could offer some instructive insights to carving styles and composition. He selected eight pieces – four animals and four human figures. I asked Dave what makes each one special? He had some fascinating commentary to give.

All eight carvings were purchased in antique shops and at shows in the Northeast. Of the eight, only two are signed. None of them came with any documentation or history. If any of our readers has seen one of these figures before and if you have any information to share about the country of origin, the carver, or who owned the piece, drop me a note at the magazine or use my e-mail address. Your letter may appear in a future issue of the magazine.

What follows are Dave Stetson's observations about the four animal carvings: a bear, a pair of deer, a St. Bernard dog and an owl. The next issue will feature the four human figures.

Roger Schroeder,
Managing Editor
Rs.schroeder@trim.net



I enjoy how the carver gives the bear motion and interest as well by twisting the head. Here was a man-or woman—who had knowledge of bears, not just anatomically but also of their movements.



I am particularly impressed with the head, which may be a little large for a realistic bear, but a fault that does not detract from the overall look.



Picking up the piece and turning it over, I find simple gouge cuts. These were made only to remove wood.

A Bear

This bear is the type of carving I feel passionate about. While it is carved to look like a bear, the carver is not trying to fool the eye by making this look like a live bear in miniature.

When I look closely at the piece, I can see the gouge cuts that formed the shape before the details were put in. I can see a nice scoop cut where the carver came in with a fairly large gouge to set the shoulder in place and where he separated the torso from the legs.

I feel the carver was comfortable with his subject matter, his tools, and the piece of wood he was working. In particular I see the loose, free, comfortable cutting motions he was making with the gouge. Although, at one point, he may have been too comfortable because the gouge got away from him. It went through one of the bear's ears.

I enjoy how the carver gives the bear motion and interest as well by twisting the head. Here was a man-or woman—who had knowledge of bears, not just anatomically but also of their movements. The carving doesn't look like a caged bear. Instead, the carving looks free and natural, and I suspect the carver had the chance to observe bears in the wild.

I am particularly impressed with the head, which may be a little large for a realistic bear, but a fault that does not detract from the overall look. The face is particularly good because it looks convincingly like a bear's face and it can be admired from just about any angle.

When I look at the rest of the body, I am impressed with the hair, or what some carvers call hair tracks. Those tracks change in direction as they move around the legs. This is not an erratic change but one consistent with how hair actually flows.

Picking the piece up and turning it over, I find simple gouge cuts. These were made only to remove wood. There was no effort to make finished cuts on the underside.



When I look at the rest of the body, I am impressed with the hair, or what some carvers call hair tracks.



The design ... was not done by a carver who simply stuck one deer on a rock outcrop and then decided it would be more pleasing to have another one below.



The upper deer is supported by a tree limb ... it was probably designed to survive being bumped or dropped.



Even the horns on the upper deer are attached to the ears for added strength.



The texturing on the deer was done by "walking" a carving tool across the surface.

Holding the carving in my hand, I appreciate what the carver went through to bring a bear out of the wood. A good carver is much like a figure skater. The skater has made the work look so effortless, not wanting you to be aware of all the hours of practice, the falls, the mistakes. Those are skillfully masked by the smooth performance. A finished piece of art is the same way – the carver wants you to see it without knowing what it took to create it.

Two Deer

The difference between the deer and the bear is as great as night is from day. The deer are much closer to a lifelike appearance than the bear. There are many more anatomical details to the deer; yet, there are not so many that I can't fill in some details with my own imagination.

What I especially admire is how the piece is designed. The upper deer is supported by a tree limb while the lower deer brushes against the outcrop of rocks. Since both deer and rocks are carved from a single piece of wood, it was probably designed to survive being bumped or dropped. If those supports were not present, a sudden shock would break the legs. Even the horns on the upper deer are attached to the ears for added strength.

The design works well for this carving, which was evidently given much thought. It was not done by a carver who simply stuck one deer on a rock outcrop and then decided it would be more pleasing to have another one down below. Even the placement of the two deer works well. If one deer were moved over to one side or the other, the total composition would not work as well. The lines of this piece are smooth and flowing.

What I next admire is the surface detail: the texture. The hair was done with a carving tool and not with a burning pen, something American carvers seem to feel uncomfortable doing. The texturing on the deer was done by "walking" a carving tool across the surface. A fairly flat chisel, a number 2 or 3 sweep, was held perpendicular to the wood and rocked and walked



In my mind this piece takes best in show for animal carving. It is as fine a rendering of a St. Bernard as I can ever remember seeing.



I enjoy every aspect of the figure, but I truly love the face. This is a dog that wants to please.



The flow of the hair around the neck was established with gouges and detailed with V tools.

across the surface. Rather than carving the wood, the tool scored the surface. It is primarily a European technique. You do not find many people in the United States walking a tool because we are too "sophisticated." Instead, we prefer to create those lines with a burning tool. But it is a carved piece of wood that I enjoy, rather than one that has been power-tooled and burned.

I don't know the age of the piece, but it appears to be old. The surface has not been antiqued but it has an antique appearance that comes from years of dust accumulating in the crevices. I suspect it was purchased in Europe and brought back in someone's luggage. Owing to its design, it survived the trip intact.

More information can be learned about a carving by looking at its underside. When I turn the deer over, I see that it has been bench-carved with a mallet and chisel. I know this because I can see where the carver's screw penetrated the wood. What is also interesting is that the bottom was carved away to create a scooped out depression. This allows the piece to sit flat on a table regardless of the humidity changes it will face during its lifetime.

St. Bernard Dog

In my mind, this piece takes the best in show for animal carving. It is as fine a rendering of a St. Bernard dog as I can ever remember seeing.

I enjoy every aspect of the figure, but I truly love the face. If you look at your own dog, you can tell whether he feels happy, sad, or hungry. Real dogs have character and so does this carved one. This is a dog that wants to please.

The carver had a very good knowledge of anatomy. I see that in how the lips hang loose. They are so well done I am tempted to take a tissue and wipe away some drool from their edges.

I also love the attention to hair detail. The flow of the hair around the neck was established with gouges and detailed with V tools. The hair breaks up just as real hair does and the carver even pulled the hair in around the collar.

When using a V tool to create hair, a good carver allows the peaks, not the valleys, to suggest where the hair is. Other carvers use the area where the wood was removed to indicate hair. But that is negative space. Instead, it should be the positive space, the wood left behind, that creates the hair.

On the rest of the body, the carver walked the chisel, much the same as was done on the deer. There was no burning on this piece. Again, since this is a European technique, I can assume the dog was carved in Europe. I also notice that the hair tracks are somewhat irregular. But this is obviously a working dog, not a show dog, so I would expect some of that.



When using a V tool to create hair, a good carver allows the peaks, not the valleys, to suggest where the hair is.



13. The carving was designed to be a functional piece.



14. The detailing of feathers is soft and natural, yet they are carved and not burned.



15. The talons that grab the log are well done, but they are not important to the overall composition. Yet it was important to the carver to show off the skill it took to carve them.

Overall, there is a very soft, very natural, very lifelike quality to the carving. When viewed with soft and indirect lighting, one can truly appreciate how light and shadow play off the textures and shapes of the dog. Even the color of the dog is without fault. The color has softened somewhat with age, but that can be said of a fine wine that has aged.

An Owl

This carving was designed to be a functional piece. There was probably a glass inkwell, now missing, and there looks to be ink spillage around the side of the capped "stump." Also, the scooped-out half log that the owl perches on would most likely have held a pen.

The detailing of feathers is soft and natural, yet they are carved and not burned. Few bird carvers in this country would even attempt to carve a bird this way. Instead, they would hook up the Foreman or NSK grinder and heat the burning pen. And yet I can guarantee that the carver created this owl a lot faster with hand tools than the typical bird carver of today could do it. And I believe the hand-carved look is every bit as effective.

The owl, with the exception of the inkwell cap and the eyes, was done from a single piece of wood. I don't think the carver could have designed a much better piece from a block while preserving its function of being made for pen and ink. At the same time, there is attention to detail. The feathers have a soft look, but at the same time not every feather is rendered. The talons that grab the log are well done, but they are not important to the overall composition. Yet it was important to the carver to show off the skill it took to carve them.

The carver of the owl most likely had his training in Europe. The plugged screw hole on the bottom indicates that it was bench-carved with a mallet and chisels and refined with hand-held tools. Judging by the amount of detail, I would think three or four

days went into the piece, even if the carver was highly skilled. But I also suspect that the carver did more than one owl because a functional piece like this one would have been in demand in local shops.

The wood looks to be European walnut. It certainly has the look of walnut, although it is not as dark as American black walnut. It was a good choice because this species of wood carves very nicely and allows the carver to get a lot more detail into it.

It is difficult to judge the age of the piece just by looking at the wood. But the painted color of the eyes is deteriorating, which may indicate that the owl was carved some time ago.

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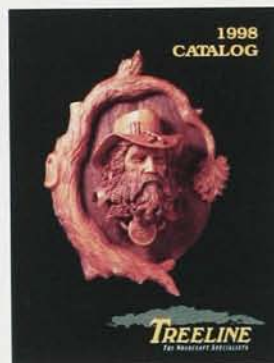


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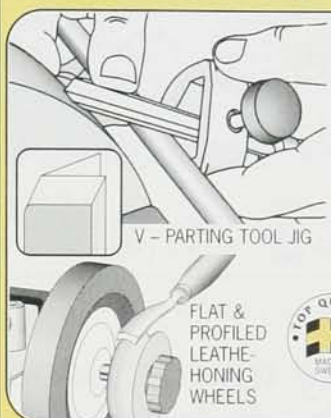
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March 14-15—Romona-Country Carvers 19th Annual Woodcarving Show, Valley Wide Sports Center, SAN JACINTO, CA. Contact: Lee Walden (909) 925-3456.

March 14-15—Wood-be Woodcarvers' 3rd Annual Spring Fling Show/Competition, Norton Middle School, NORTON, OH. Contact: Tim Crawford (330) 825-8866.

March 20-22—9th Annual Central Ontario Wild Fowl Woodcarving Championship (in conjunction with Kichener-Waterloo Wood Show), Bingeman Park, KICHENER, ON CANADA. Sponsored by Grand Valley Woodcarvers. Contact: Bob Schacht (519) 742-3035 or Don Sinclair (519) 742-2704.

March 21—Sign Carving Seminar and Demo by Greg Krockta, Constantine's Woodworking Classes, BRONX, NY. (718) 792-1600, web site: www.constantines.com

March 21-22—21st Annual Ohio Decoy Collectors and Carvers Assoc. Show and Sale, Holiday Inn, WESTLAKE, OH. Contests, seminars, antique decoys, and carving supplies. Contact: Carole Kmetz

(216) 885-0311.

March 21-22—Tri-Cities Wood Carvers' 4th Annual Juried Show/Sale, Columbia Basin College campus, PASCO, WA. Contact: Lana Schleder (509) 946-8374.

March 28-29—Niagara Wood Carvers' 19 Annual Show/Competition/Sale, Myer Secondary School, NIAGARA FALLS, ON CANADA. Contact: Doug Robertson (905) 358-6256.

March 28-29—Cumberland Valley Woodcarvers' 1st Annual Show, Chambersburg Mall, SCOTLAND, PA. Non-selling show. Contact: Bill Commerer (717) 532-5900.

March 28-29—Rochester Woodcarvers 5th Annual Show, Fairgrounds 4-H Building, ROCHESTER, MI. Contact: Bob Kittle (507) 285-9034.

A P R I L

April 3-5—Brant Wildlife Festival Carving Competition, Parksville Community Hall, PARKSVILLE, BC CANADA. Registration and set-up: April 3rd. Prize money 1st, 2nd, 3rd Best Wren in songbird class. Canadian Fish Carving Championships. Contact: (250) 468-9420 evenings.

April 3-5—Red River Valley Wood Carvers' 24th Annual Show and Sale, Doublewood Inn, FARGO, ND. Contact: Bob Lawrence (701) 280-1038.

April 4—Duneland Woodcarvers 22nd Annual Woodcarving Show, Porter County Fairgrounds & Expo Center, VALPARAISO, IN. Contact: F. R. Kik (219) 845-2695.

April 4—Genesee Valley Woodcarvers Competition and Show, Rochester Science and Museum Center, ROCHESTER, NY. Competition for members only. Contact: Robert Jenner (716) 227-3893.

April 4-5—Central Minnesota Woodcarvers Annual Member's Show, Herberger's Centre Square (downtown), ST. CLOUD, MN. Non-competitive, non-selling. Contact: Martin Fabel (320) 253-8927.

April 4-5—1998 Mid-Atlantic Woodcarving Show & Competition, Penn State Abington Campus, ABINGTON, PA. Sponsored by Penna. Delaware Woodcarvers. Contact: Al Ritter (215) 757-2152.

April 5—Kettle Karvers Klub 8th Annual "Artistry in Wood", Sheboygan Falls Municipal Bldg., SHEBOYGAN FALLS, WI. Competition for novice, intermediate, advanced and masters. Contact: Bob Lawrence (920) 458-4947.

April 18—6th Annual Grand Ledge Wood Carver's Show, Grand Ledge High School, GRAND LEDGE, MI. Contact: Elliot Light (517) 332-8437.

April 18-19—Great Plains Woodcarvers' 32nd Annual Show, Sale/Competition, Century II Exhibition Hall, WICHITA, KS. Contact: Fred & Betty Haney (316) 744-1720.

April 18-19—Iowa State Wood Carvers 25th Annual Show, Waterloo Recreation and Arts Center, WATERLOO, IA. Contact: Stuart Longseth (319) 277-5648.

April 19—Geppetto's Wood Carvers' Show, Shawano Civic Center, SHAWANO, WI. Contact: Bev Fink (715) 758-8017.

April 24-26—28th Annual World Championship Wildfowl Carving Competition, Roland Powell Convention Center, OCEAN CITY, MD. Awards totalling over \$90,000. New fish carving competition. Contact: (410) 742-4988 ext. 106.

April 25—Northwoods Carving Club 2nd Annual Woodcarving Show, Gaylord High School, GAYLORD, MI. Contact: Jim Pike (517) 732-3222 or Karen Barden (517) 732-5953.

April 27-May 2—Annual Spring Roundup, Lady Bird Johnson Park, FREDERICKSBURG, TX. Six full days of classes for beginning to advanced carvers. Contact: Lem Smith (512) 573-5944.

May 2—Annual Ohio valley Woodcarvers Show & Competition, Grace Baptist Church, MC ARTHUR, OH. Contact: Emmett Joy (740) 569-5658.

MAY

May 2-3—21st Annual Southtowns Woodcarvers' Show/Sale and Exhibition, Creative Arts Building at Erie County Fairgrounds, HAMBURG, NY. Non-juried with over 100 tables in all levels. Seminars, competitions, vendors. Dinner served. Contact: Paul Hollander (716) 532-4508 or Ken Kohl (716) 937-3228.

May 2-3—Mohawk Valley Arts and Woodcarvers Assoc. 18th Annual Show/Sale and Competition, Fulton-Montgomery Community College, JOHNSTOWN, NY. Raffle for 18 pc. Nativity which \$500 proceeds benefit Christmas Children's Fund. Contact: Joseph Rusik (518) 842-6529 or Carl Borst (518) 355-2933.

May 2-3—North Arkansas Wood Carvers' 19th Annual Show/Sale, Baxter County Fairgrounds, MT. HOME, AR. Judged by Vickey and Rex Branson. Contact: Richard Dulaney (870) 424-3976.

May 2-3—Viking Woodcarvers Spring Show and Sale, Har Mar Mall, ROSEVILLE, MN. Exhibits, door prizes, demos, half-day classes. Contact Bill Smith (612) 831-4276 or Merle Erickson email: meric@pioneerplanet.infi.com.

May 3—14th Annual Huron Chippers' Show/Competition & Demos, St. Clair Community College (College Center), PORT HURON, MI. Contact: Gretchen Fahley (810) 387-2654.

May 9-10—Sunrise Side Wood Carvers' 7th Annual Show, Sunrise Convention Center (formerly the Wurtsmith Air Force Base), OSCADA, MI. Contact: Carol Fogal (517) 739-1004.

May 9-10—18th Annual Carving and Wildlife Art Show & Sale, Somerset County Park Commission's Environmental Education Center, BASKING RIDGE, NJ. Contact: Paul Becker (908) 766-2489.

May 15-17—32nd Annual Oklahoma City Woodcarvers' Show, Quail Springs Mall, OKLAHOMA CITY, OK. Judged competition, purchase awards, sales, and old-fashioned whittling contest. Contact:

Cecil Heaton (405) 330-1419.

May 16-17—Capitol Woodcarvers' 9th Annual Non-Juried Exhibition, South Sound Mall, LACEY, WA. Contact: Raul Johnson (360) 459-3867.

May 23-24—7th Annual Woodcarvers' Showcase, Killeen Community Center, KILLEEN, TX. Sponsored by Centroplex Woodcarvers. Contact: Bob Porter (254) 526-6764.

May 23-24—9th Annual Juried Show, Stevens Community Center, RICHMOND, BC CANADA. Sponsored by Richmond Carvers Society. Purchase Prize: Northern Red-Shafted Flicker. Contact: Carl Eden (604) 437-8389.

May 23-24—Mountain Heritage Woodcarver's Guild 2nd Annual Woodcarving Show, BLUEFIELD, WV. Competition in 25 categories including this year's Show theme of "Working for a Living." Vendors and sales exhibitors welcome. Contact: Mike Lawrence (304) 425-6155, e-mail: cnb00534@wvnm.vvnet.edu, web site: www.geocities.com/Heartland/5080/show.htm

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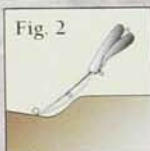
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